Technical Art Series

1904 – 1908

TECHNICAL ART SERIES, 1904.

PLATE I.

CARVED SANDAL-WOOD PANEL FROM KANARA, INDUSTRIAL SECTION, INDIAN MUSEUM.

THIS plate of a panel of sandal-wood carving represents the deities in heaven. On the top, the central figure is Vishnu, the great Protector of the world, with four hands, his body adorned with most precious stones, among which is the *Kaustabh*, the inestimable jewel obtained by churning the ocean. From his navel rises a lotus, on which sits the four-headed Brahma, the Creator of the Universe. Vishnu sits at ease under a canopy formed by the hood of a five-headed snake, probably the serpent deity Basuki. On his left is his consort, Lakshmi, the goddess of Wealth, rubbing his feet. On the right, the monkey god, Hanuman, is in the act of paying his homage, while angels fly in heaven, and gods and demigods stand or sit on all sides in a state of adoration. The middle part is dedicated to Siva, the great Destroyer in the Hindu Triad. He sits on his favourite bullock, with his consort Parvati, the goddess of Energy, on his left, and Gonesha, the god of Wisdom, on his right, surrounded by other gods and goddesses as in the above. The lowest part of the slab represents a celestial battle between the goddess of Energy and the Buffalo demon called Mahishasura. The panel is fitted into a frame work of ebony, the borders of which are beautifully ornamented with a scroll work, and the entire carving is done in high relief. (*Art Manufactures of India,* p. 240.)

TECHNICAL ART SERIES, 1904.

PLATE II.

CARVED SHISHAM WOOD DOORWAY FROM SAHARANPUR, INDUSTRIAL SECTION, INDIAN MUSEUM.

THIS is a beautiful carved doorway from Saharanpur, first shown in the Calcutta Exhibition of 1883-84. The patterns and designs are intricate and are so skilfully executed that it may be said to possess artistic merit of no mean order.

TECHNICAL ART SERIES, 1904.

PLATE III.

DETAILS OF A CARVED WOODEN WINDOW FROM NEPAL, INDUSTRIAL SECTION, INDIAN MUSEUM.

THIS photogravure represents a pillar and base of a carved wooden window from Nepal. The former is gracefully and elaborately carved. The style is essentially Hindu. In the centre of the sill is the figure of Narasingha or man-lion, the fourth incarnation of Vishnu, and above it is designed a frog, while on either side appears a dragon.

TECHNICAL ART SERIES, 1904.

PLATE IV.

CARVED SANDAL-WOOD PLAQUETTES FROM MYSORE, INDUSTRIAL SECTION INDIAN MUSEUM.

THE grouping of the figures of animals in front and the disposition of the foliage in the background display a high artistic sense, while as specimens of wood-carving in high relief, for fidelity to detail, delicacy of touch and fineness of execution, they would be difficult to surpass.

TECHNICAL ART SERIES, 1904.

PLATE V.

CARVED BLACKWOOD STAND FROM AHMEDABAD, INDUSTRIAL SECTION, INDIAN MUSEUM.

THE wood of *Dalbergia latifolia* is a favourite material for carving in Western India. In this plate is shown a piece of carving from Ahmedabad intended as a stand for a vase. It is ornamented with clusters of grapes and leaves, round which is curled a dragon, and on the dragon the figure of a lizard. The stand is carved from a single piece of wood.

The conception is rather a Western one, but the dragon and the grapes undoubtedly belong to the art of Gujrat. A common anklet of Baroda represents the same dragon.

TECHNICAL ART SERIES, 1904.

PLATE VI.

WOVEN IVORY FANS FROM SYLHET AND BHARATPUR, INDUSTRIAL SECTION, INDIAN MUSEUM.

THE three fans or punkhas of woven ivory are representative of a rare industry peculiar to Bengal, Assam and Rajputana. The upper fan is of Sylhet manufacture. The other two with silk borders came from Bharatpur in Rajputana and were presented to the Indian Museum by His Excellency Lord Curzon. They are most highly finished and very artistic. The handles are of solid ivory.

The design in the Bharatpur fans is made by weaving in strips of tin foil. The design in the Sylhet fan is made by means of ivory dyed green and gold.

TECHNICAL ART SERIES, 1904.

PLATE VII.

LID OF A JEWEL BOX FROM VIZAGAPATAM IN IVORY AND TORTOISE SHELL, INDUSTRIAL SECTION, INDIAN MUSEUM.

THE design, carved and fretted in ivory, depicts a state procession with elegantly trapped elephants, camels and horses. The ivory carving is laid on a background of tortoise shell. It is an exquisite piece of workmanship, and shows a standard of excellence which is rarely attained.

TECHNICAL ART SERIES, 1904.

PLATE VIII.

PANELS OF A JEWEL BOX FROM VIZAGAPATAM IN IVORY AND TORTOISE SHELL, INDUSTRIAL SECTION, INDIAN MUSEUM.

HERE are depicted the front and one of the sides of the ivory and tortoise shell work or jewel box from Vizagapatam. Female attendants, birds, butterflies and foliage are carved with bold and artistic skill.

The top of the box is shown in the previous Plate, No. VII.

TECHNICAL ART SERIES, 1904.

PLATE IX.

SILVER PLATE FROM KASHMIR, INDUSTRIAL SECTION, INDIAN MUSEUM.

A CIRCULAR silver plate from Kashmir. The design is engraved in the usual foliar and cone pattern characteristic of Kashmiri work and so prominently introduced in the shawls of the country.

TECHNICAL ART SERIES, 1904.

PLATE X.

SILVER EARRINGS AND NECKLACE FROM DACCA, INDUSTRIAL SECTION, INDIAN MUSEUM.

NO. 1 is a pair of silver earrings from Dacca, each representing a flower with six petals of filigrain work.

No. 2 is also a pair of silver earrings from Dacca of similar filigrain work.

No. 3 is a silver necklace from Dacca consisting of a circlet of ten roses with bell-shaped pendants linked to each other by an arrangement of delicate chains. The rosettes gradually increase in size towards the front giving a harmonious effect to the pattern. The workmanship is characteristic for its extreme delicacy and is of the well known filigrain kind peculiar to the silver jewellery of Eastern Bengal.

TECHNICAL ART SERIES, 1904.

PLATE XI.

SILVER CANDLESTICKS FROM MADRAS, INDUSTRIAL SECTION, INDIAN MUSEUM.

THE two silver candlesticks are richly embossed and are supported on two monsters. These monsters are the strange conception which is so obvious upon the Hallabid temple, in Mysore. The height of the candlesticks is 30 inches, and they cost R500.

TECHNICAL ART SERIES, 1904.

PLATE XII.

BIDRI WORK FROM LUCKNOW, INDUSTRIAL SECTION, INDIAN MUSEUM.

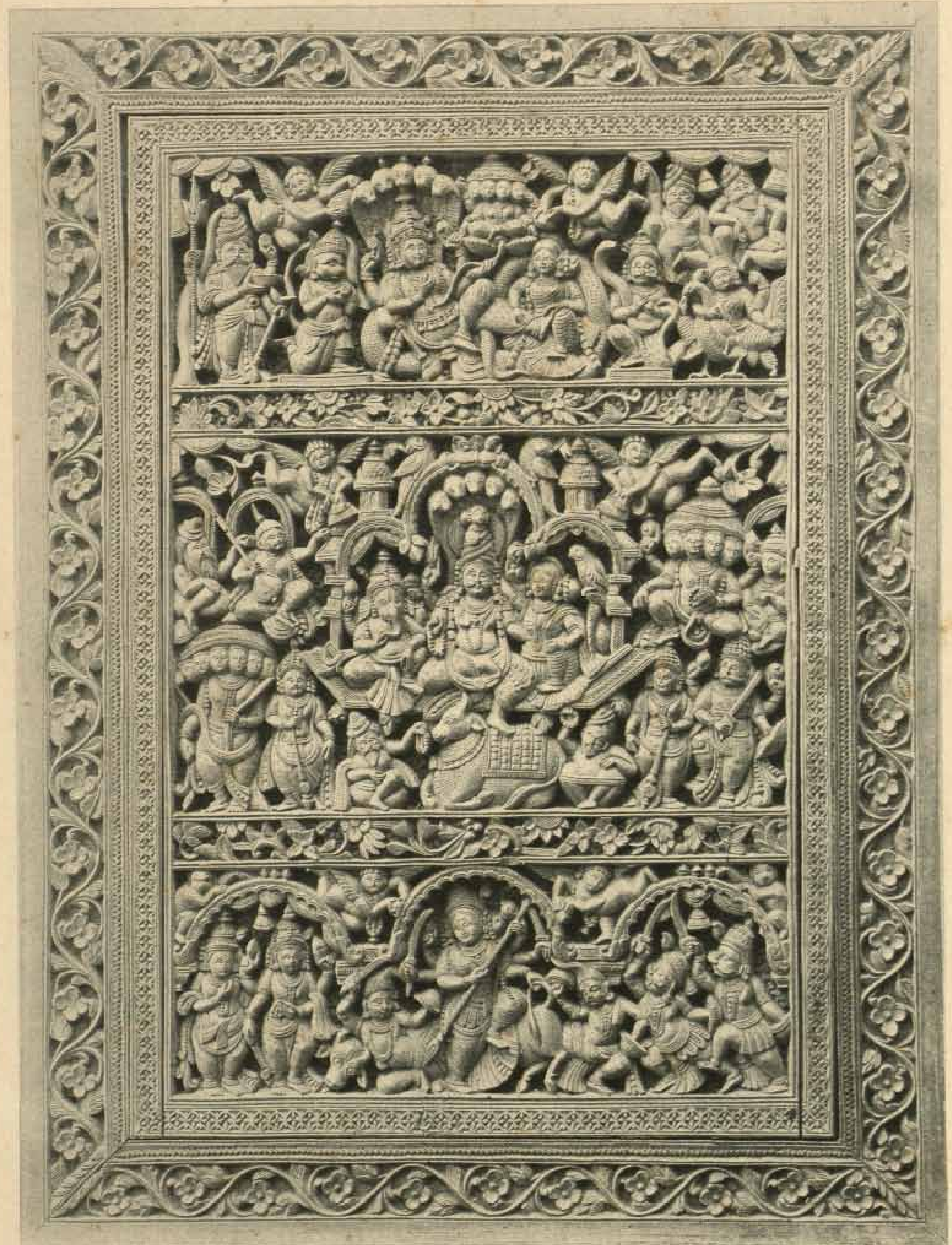
SHOWS a *surahi* tumbler with plate and a betel nut box (*pan-dan*) of Lucknow bidri workmanship. The design representing foliage and birds is made by beating silver into a black metal usually an alloy of tin, copper and zinc. It has a charming effect and represents the plainer type of work prevailing in Oudh.

TECHNICAL ART SERIES, 1904.

PLATE XIII.

COPPER PANEL FROM BOMBAY, INDUSTRIAL SECTION, INDIAN MUSEUM.

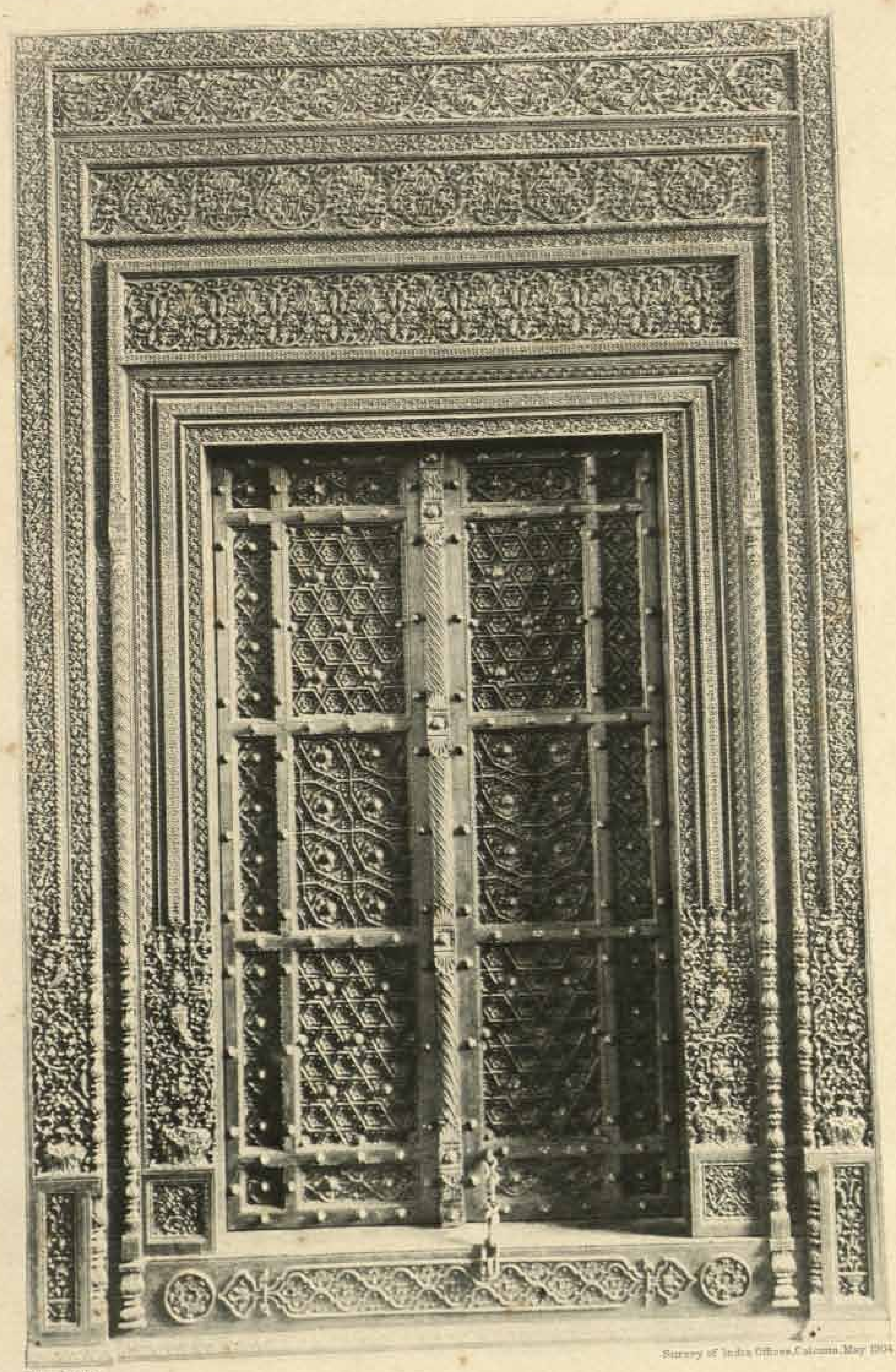
THIS illustrates a copper repoussé panel from the School of Art, Bombay. The style of workmanship resembles somewhat that of Madras. (Compare Plate X, Technical Art Series, 1899.) There is displayed the characteristic fondness for birds, foliage and fruit. It is charming in design, and deep and bold in form.



Photogravure. Survey of India Offices, Calcutta, April 1904.

CARVED SANDAL-WOOD PANEL FROM KANARA

[illegible]ths Scale.



Photogravure.
Survey of India Offices, Calcutta, May 1904.

CARVED SHISHAM WOOD DOORWAY FROM SAHARANPUR.

[illegible]th Scale.





Survey of India Offices, Calcutta, May 1904.

Photogravure.

DETAILS OF CARVED WOODEN WINDOW, FROM NEPAL.

⅓ Scale

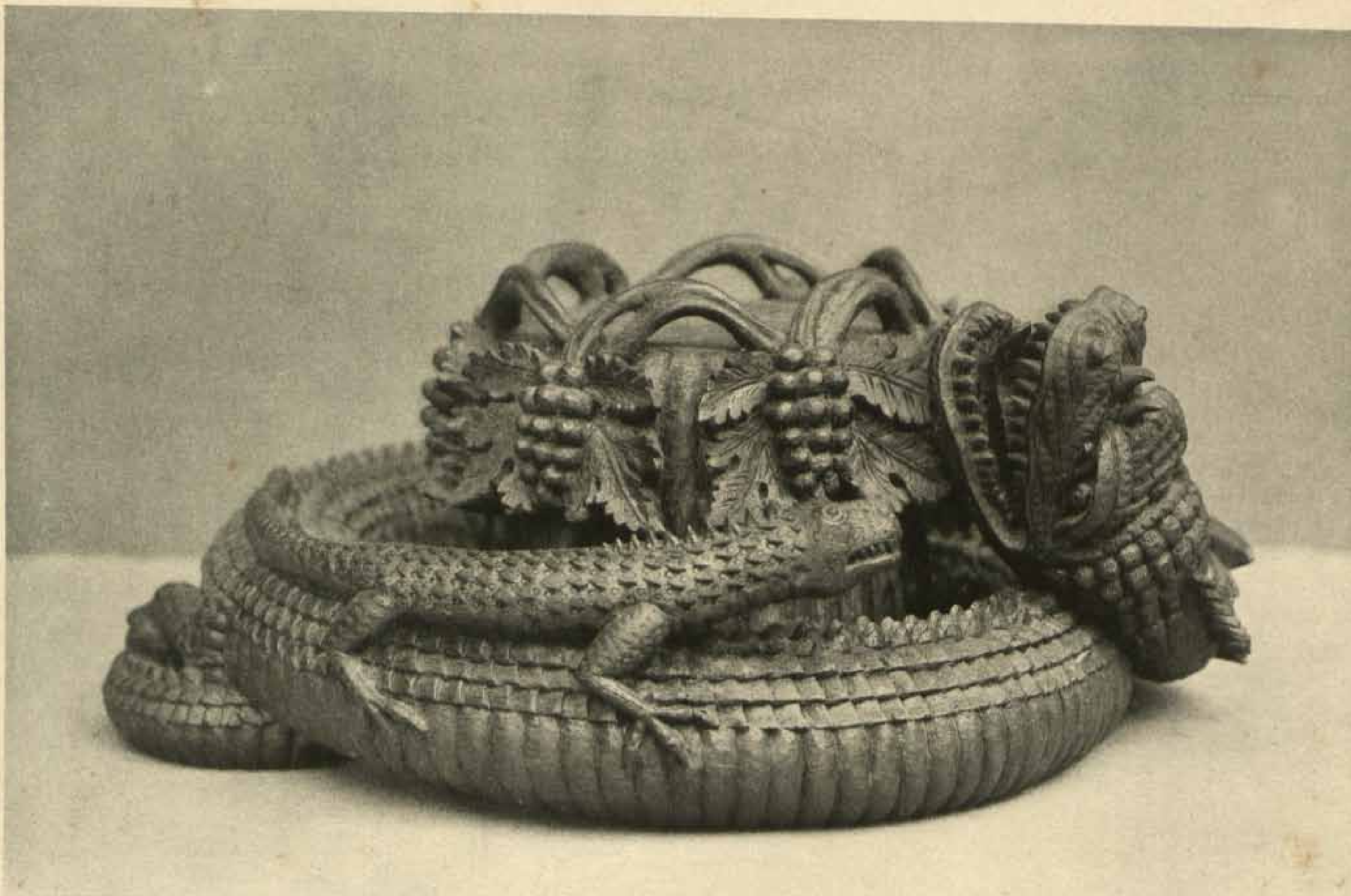




Photogravure. Survey of India Offices, Calcutta, May 1904.

CARVED SANDAL WOOD PLAQUETTES FROM MYSORE.

Full Scale.

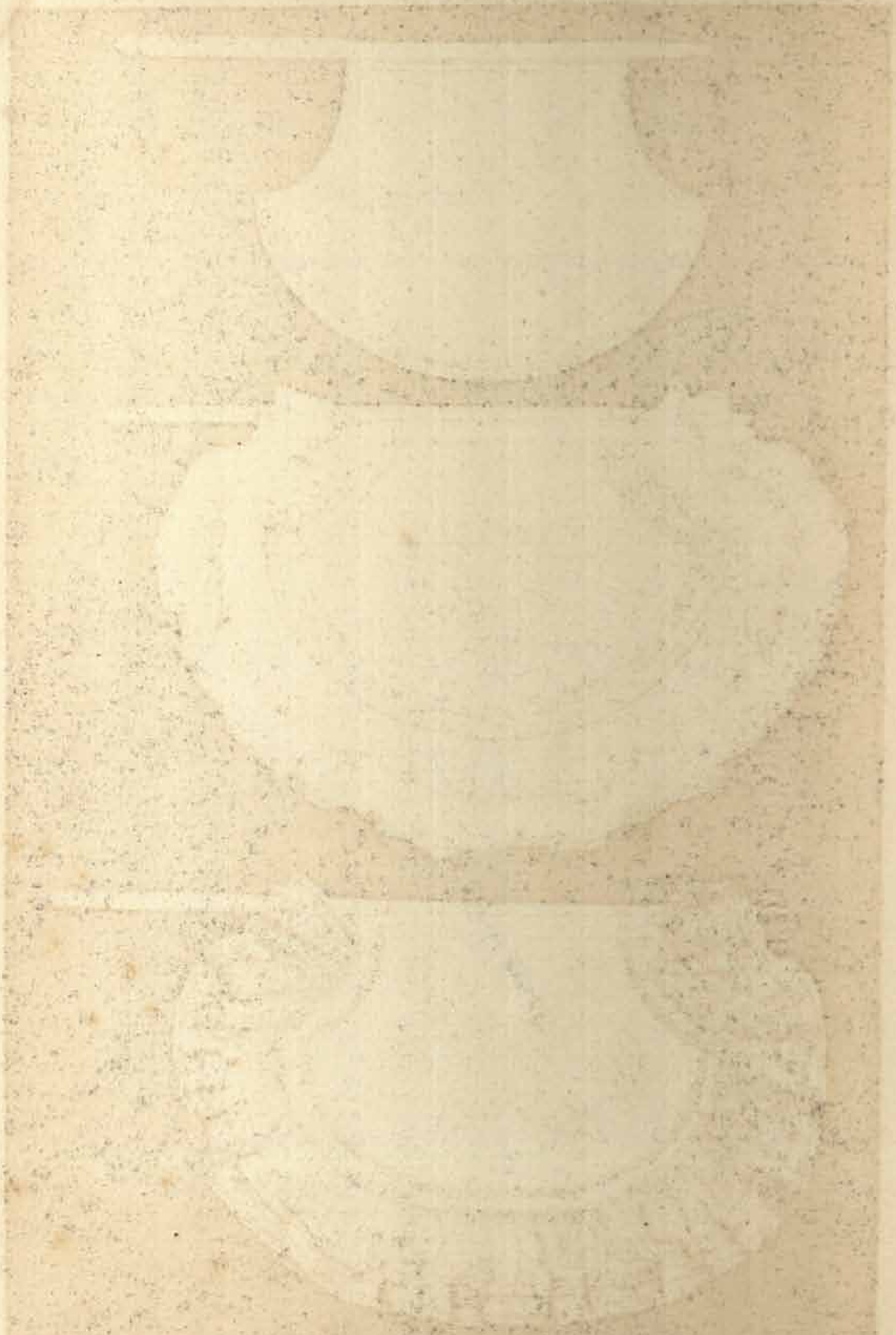


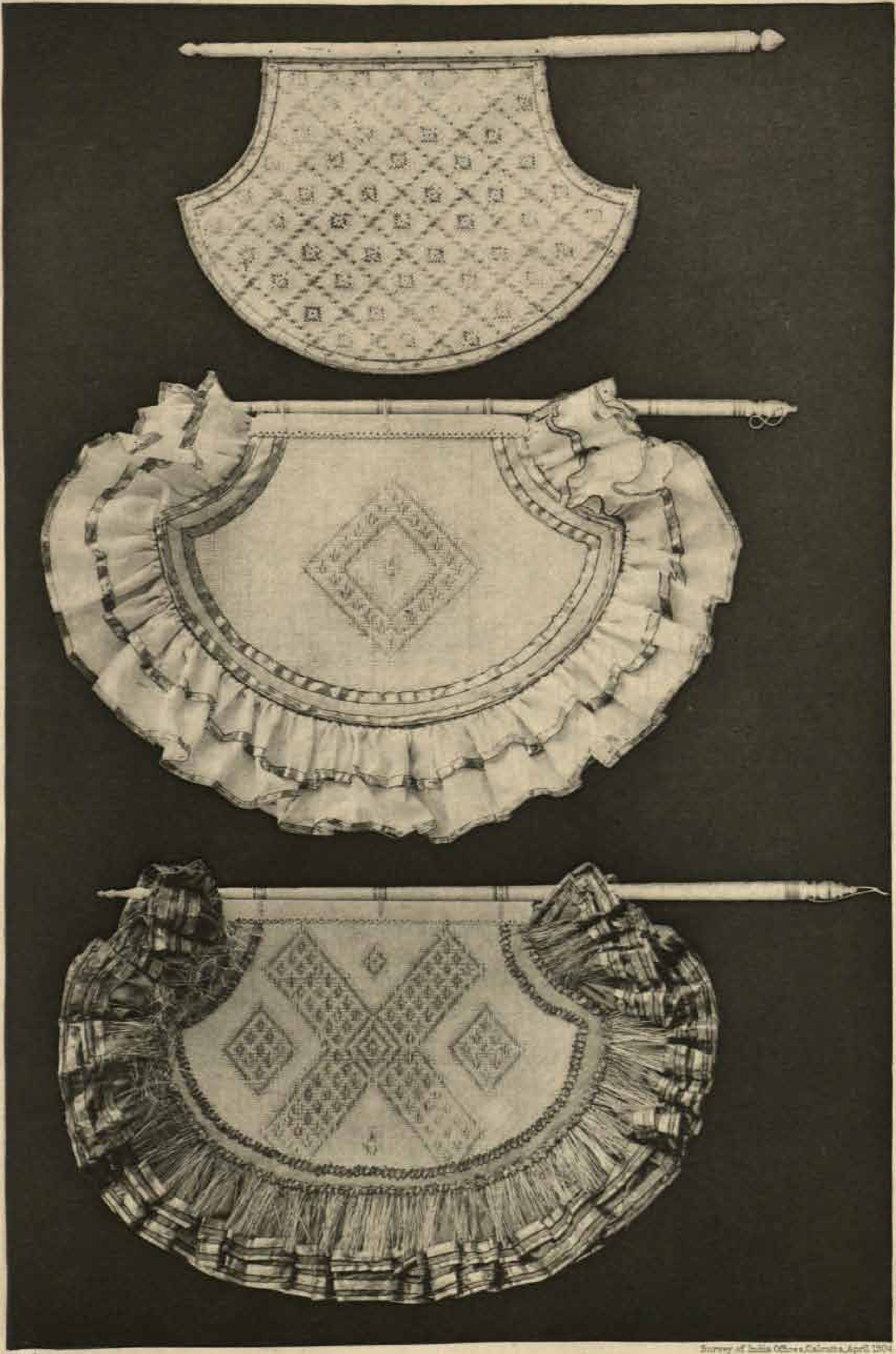
Photogravure.

Survey of India Offices, Calcutta, June 1904.

CARVED BLACK WOOD STAND FROM AHMEDABAD.

Full Scale.



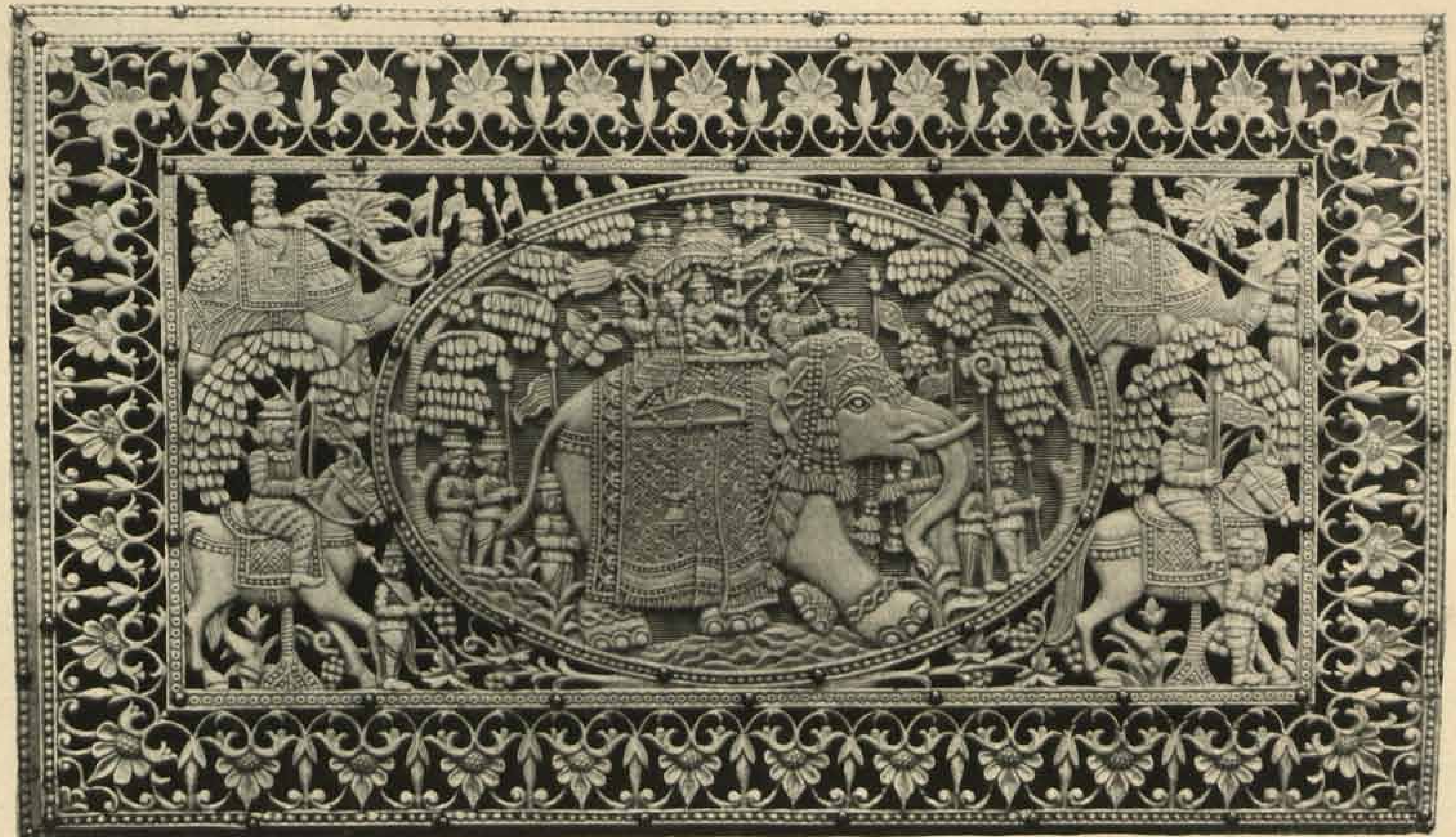


Photogravure. Survey of India Offices, Calcutta, April 1904.

WOVEN IVORY FANS FROM SYLHET AND BHARATPUR.

Scale [illegible]ths.





Photogravure. Survey of India Offices, Calcutta, May 1904.

LID OF AN IVORY AND TORTOISE SHELL BOX. FROM VIZAGAPATAM.

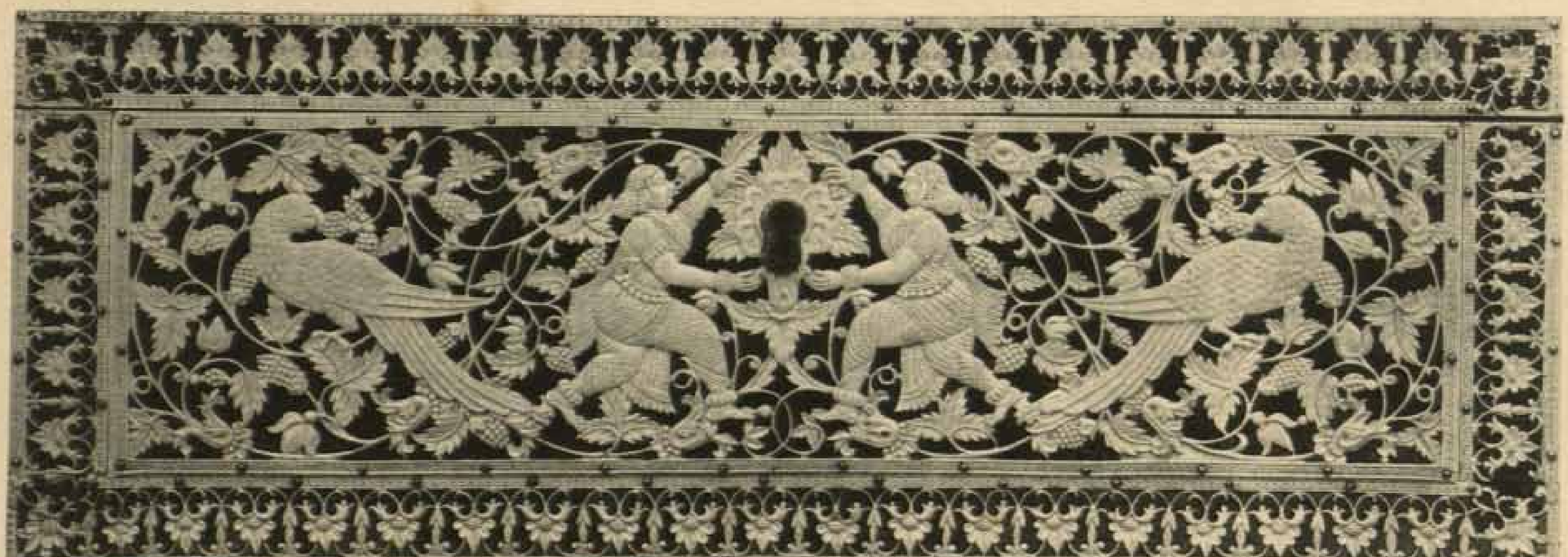
1½ Scale.







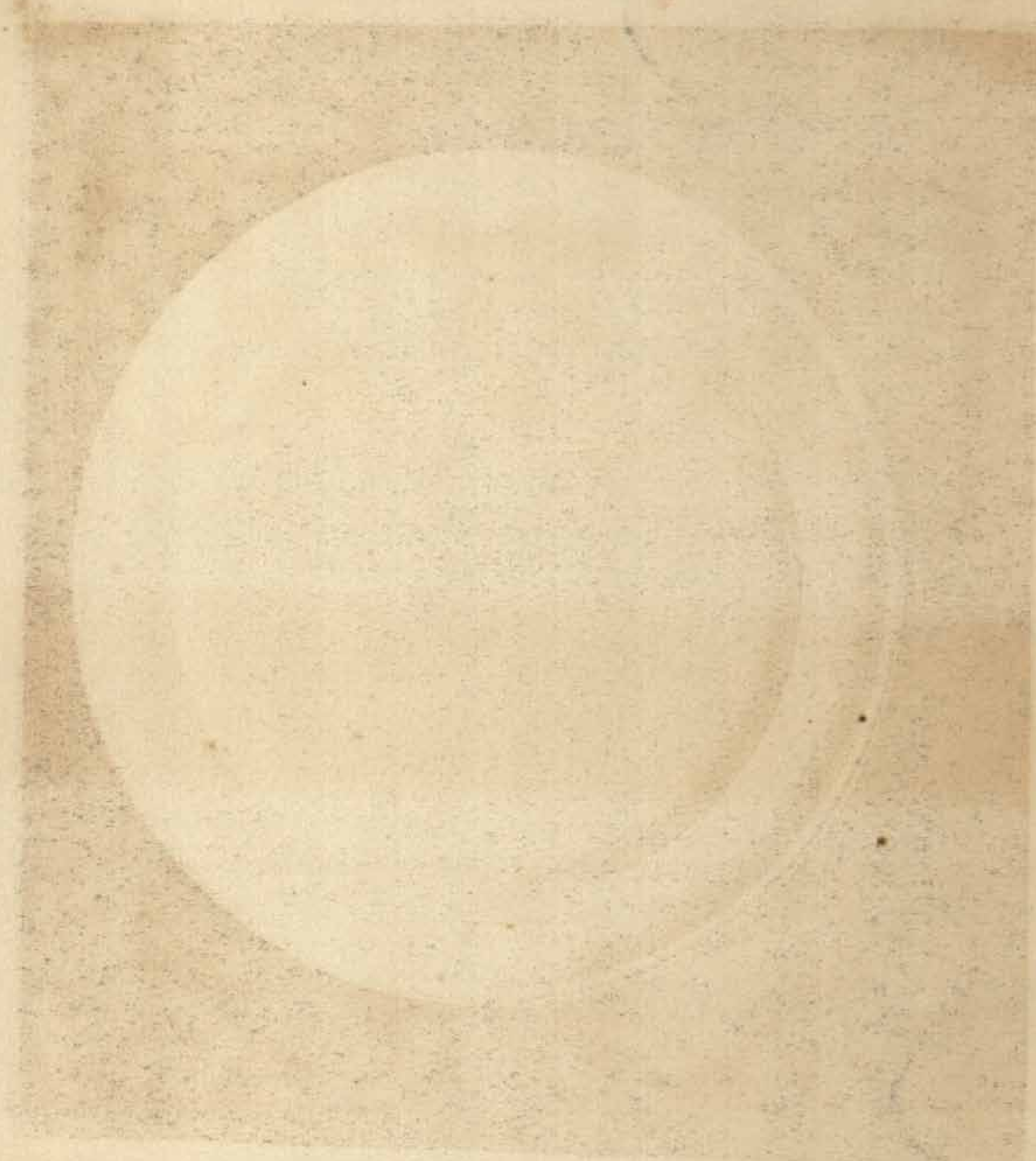
Full Scale.

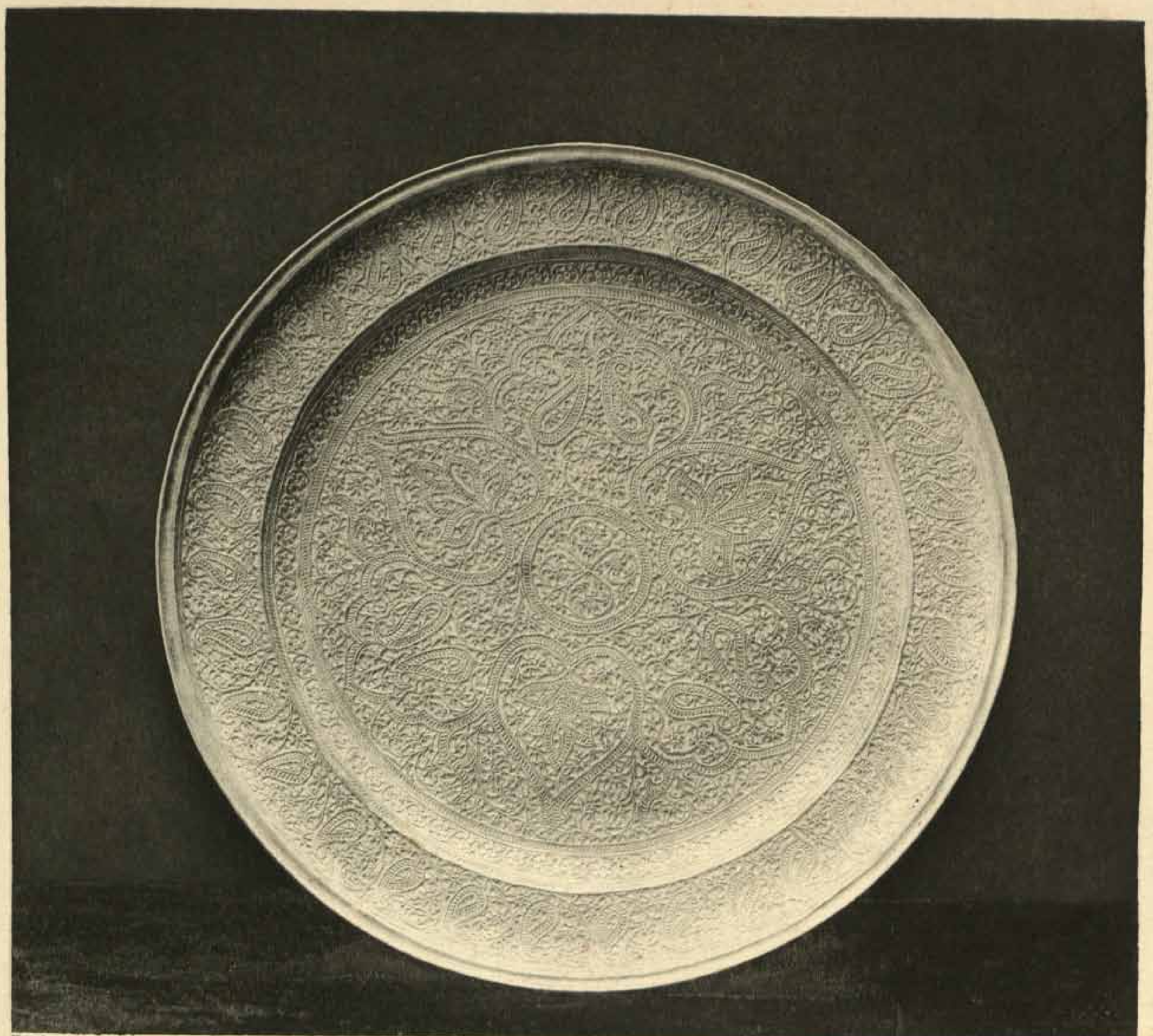


Photogravure. Survey of India Offices, Calcutta, May 1904.

PANELS OF AN IVORY AND TORTOISE SHELL BOX. FROM VIZAGAPATAM.

⅚ Scale.



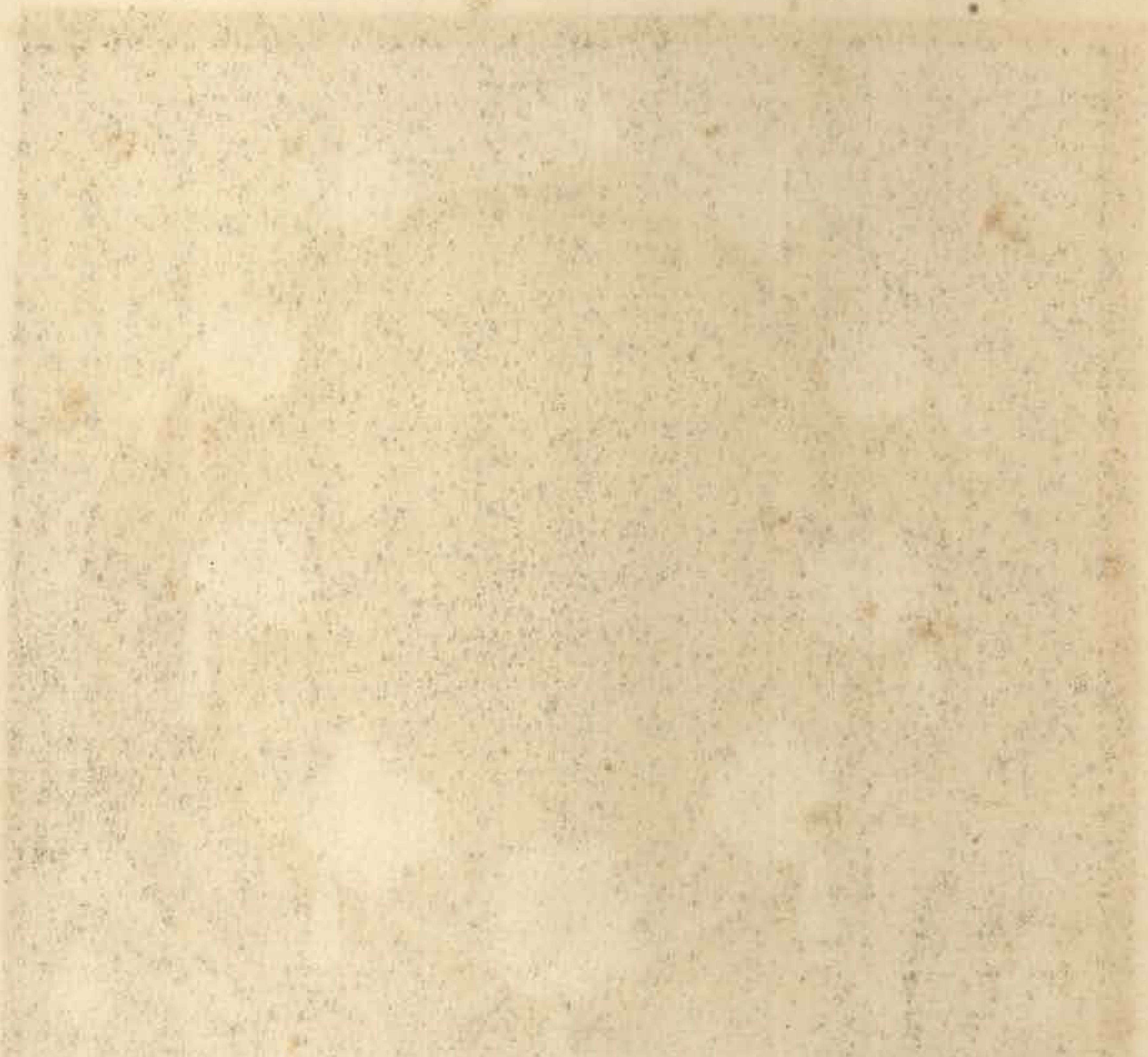


Photogravure.

Survey of India Offices, Calcutta, June 1904.

SILVER PLATE, FROM KASHMIR.

7/8 Scale.

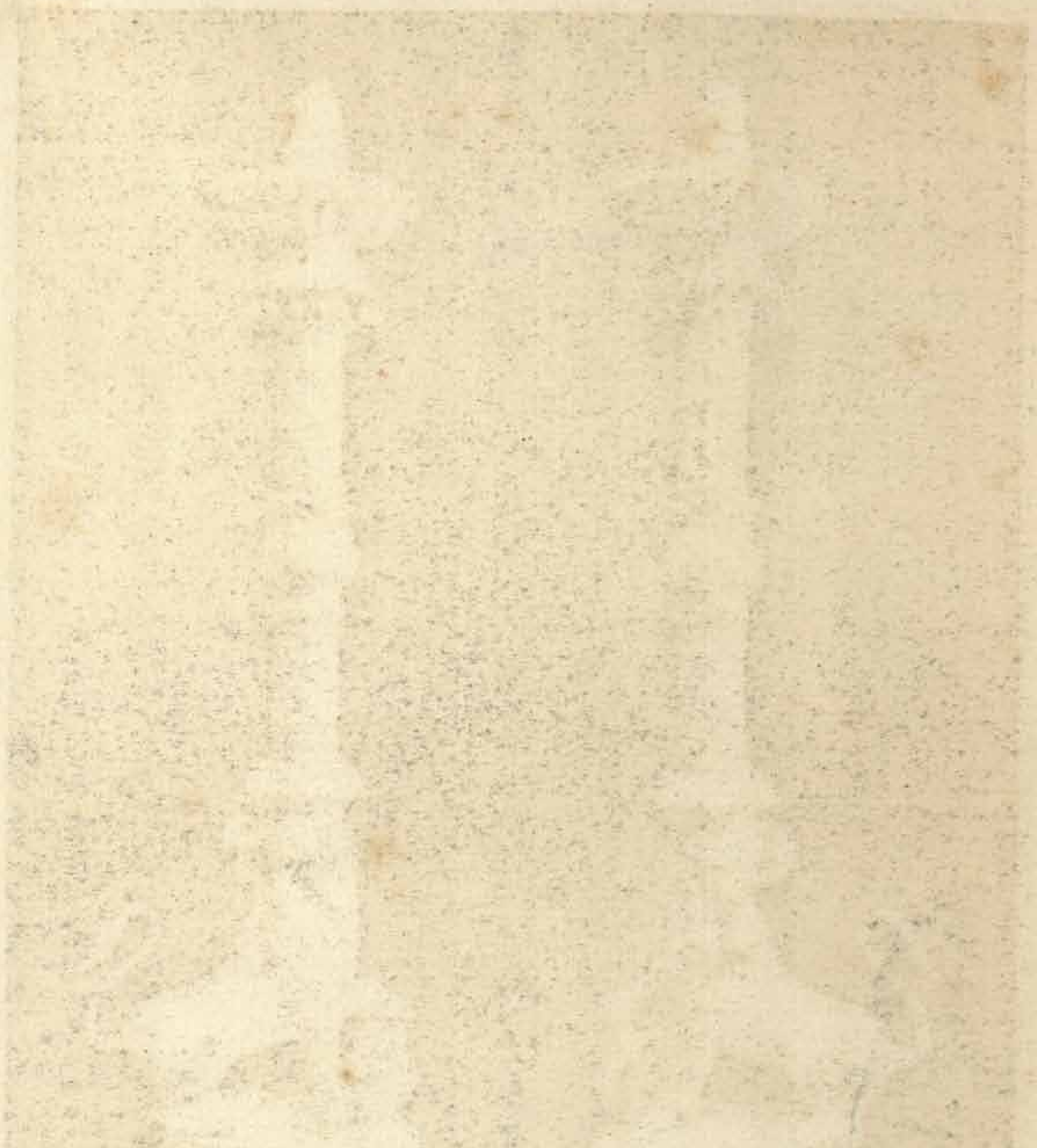




Photogravure. Survey of India Offices, Calcutta, June 1904.

SILVER EARRINGS AND NECKLACE FROM DACCA.

Full Scale.





Photogravure. Survey of India Offices, Calcutta, April 1904.

SILVER CANDLE STICKS FROM MADRAS.

½ Scale.

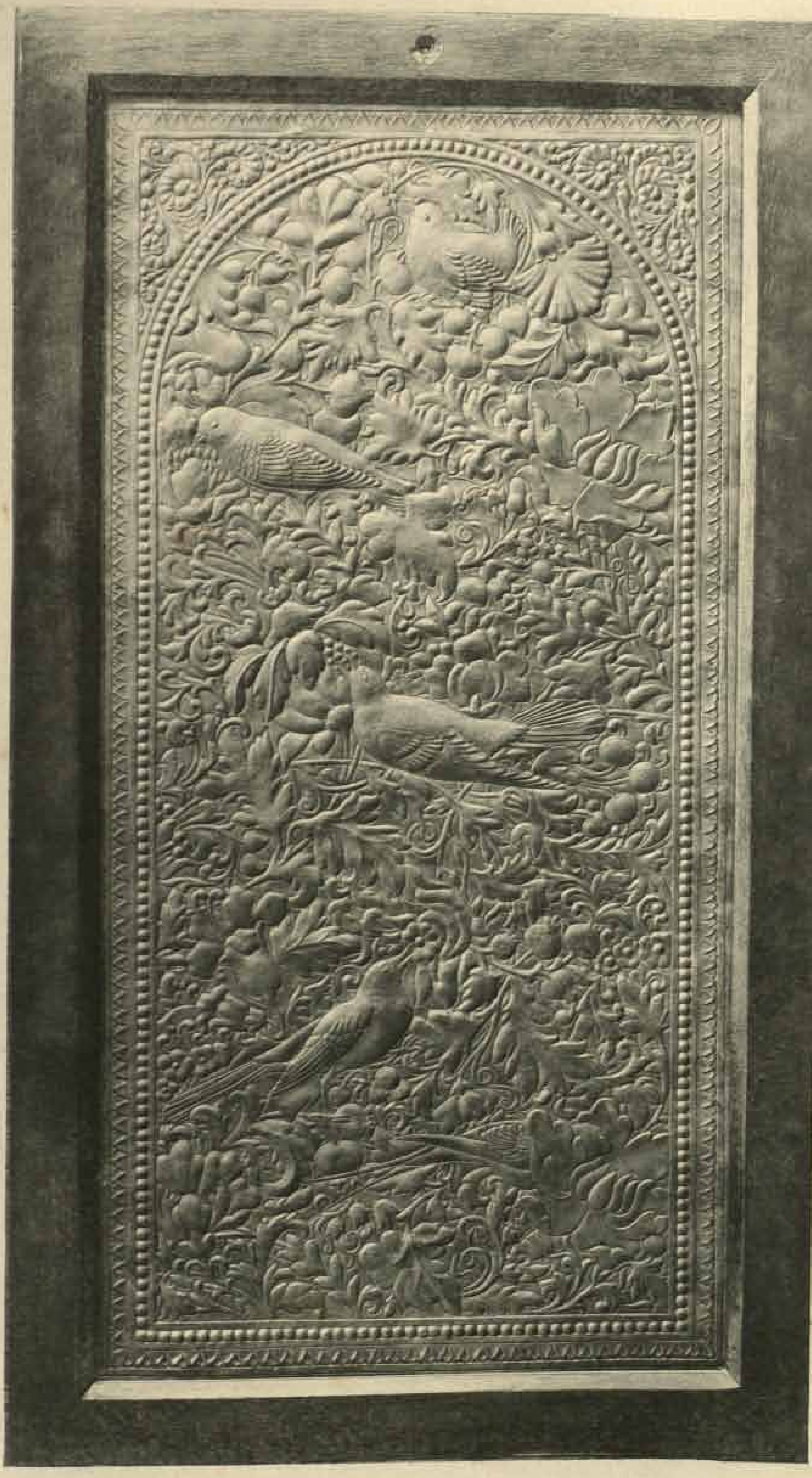


Photogravure.

Survey of India Offices, Calcutta, July 1904.

BIDRI WORK FROM LUCKNOW.

½ Scale.



Photogravure. Survey of India Offices, Calcutta, April 1904.

COPPER PANEL FROM BOMBAY.

1/8th Scale

TECHNICAL ART SERIES, 1905.

PLATE I.

REPRESENTS a *jabah* or robe from the Cutch State. The field is a silk of dark red, elaborately embroidered from the neck to the waist in white, metallic green, and red and blue chain-stitch. The pattern consists of medallions with an insertion in the centre of each of circular pieces of looking glass. These glass pieces are held in position by being button hole stitched all round, and give quite a quaint effect to the garment.

TECHNICAL ART SERIES, 1905.

PLATE II.

IS a reproduction of an extremely rich "Kinkhab" or gold brocade from Benares. It has a background of ribbed gold, brocaded over the surface with a floral scroll, worked in silver and green and red silk.

TECHNICAL ART SERIES, 1905.

PLATE III.

PORTRAYS an *aftaba* (ewer) and *tasht* (basin) from Kashmir. The design is probably Turkoman in origin. It consists of numerous small rosettes which pass all round the object and form an intricate pattern, brought into prominence by an inlay of black lac.

TECHNICAL ART SERIES, 1905.

PLATE IV.

IS a earthen-ware jar from the Bombay School of Art. The neck and basement have a floral scroll, while on the body are panels depicting jungle scenes with tigers, elephants, deer and monkeys. On the uprights separating the panels are paintings of human figures.

TECHNICAL ART SERIES, 1905.

PLATE V.

SHOWS a beautiful stand made of bison horn from Ratnagiri. The stem is made from the solid half of the horn and consequently black, while the bottom and tray are from the basement of the horn and are translucent.

TECHNICAL ART SERIES, 1905.

PLATE VI.

IS part of a *pinjra*-work panel from Peshawar. The lattice work seen in the centre is built up of minute laths arranged in geometic forms so as to display their edges. They are held in position by mutual pressure, being dowelled together, and contained in a frame of the panel made of a different wood. The pieces are rarely, if ever, glued together, and in good work are so accurately fitted and balanced that they do not fall to pieces even if the frame is removed.

TECHNICAL ART SERIES, 1905.

PLATE VII.

IS a portion of a *pinjra*-work mantelpiece border from Peshawar.

(See descriptive text of Plate VI.)

TECHNICAL ART SERIES, 1905.

PLATE VIII.

REPRESENTS a beautiful *pinjra*-work screen from Peshawar.

(See descriptive text of Plate VI.)

TECHNICAL ART SERIES, 1905.

PLATE IX.

IS a "Kalaga" from Mandalay, representing the appliqué embroidered wall drapings of Burma. The peacock in the centre is worked out with tinfoil and gold thread, and the elephants in the four corners in tinfoil alone. The floral scroll is executed in gold and silver thread, and the rosettes in imitation pearls.

TECHNICAL ART SERIES, 1905.

PLATE NO. X.

THE HLUTDAW OR STATE COUNCIL THRONE OF THIBAW KING OF BURMA, 1875-85.

REPRESENTS the Mandalay Hlutdaw Throne for the use of King Thibaw when he visited the Hlutdaw or court. The throne is of carved teakwood, richly gilded and is a replica of the famous "Lion throne" of the same King in the great Hall of Audience in the palace of Mandalay. The throne rises upon a great tiered basement and gilt doors run in a groove between the opening.

TECHNICAL ART SERIES, 1905.

PLATE NO. XI.

TWO PRIMITIVE UNGLAZED EARTHENWARE TEAPOTS.

REPRESENTS a pair of unglazed earthenware teapots from Kyaukmyau, Burma.

TECHNICAL ART SERIES, 1905.

PLATES NOS. XII & XIII.

HORN WORK STANDS FROM RATNAGIRI.

REPRESENT stands made of Bison horn from Ratnagiri.—(See descriptive text of plate V.).

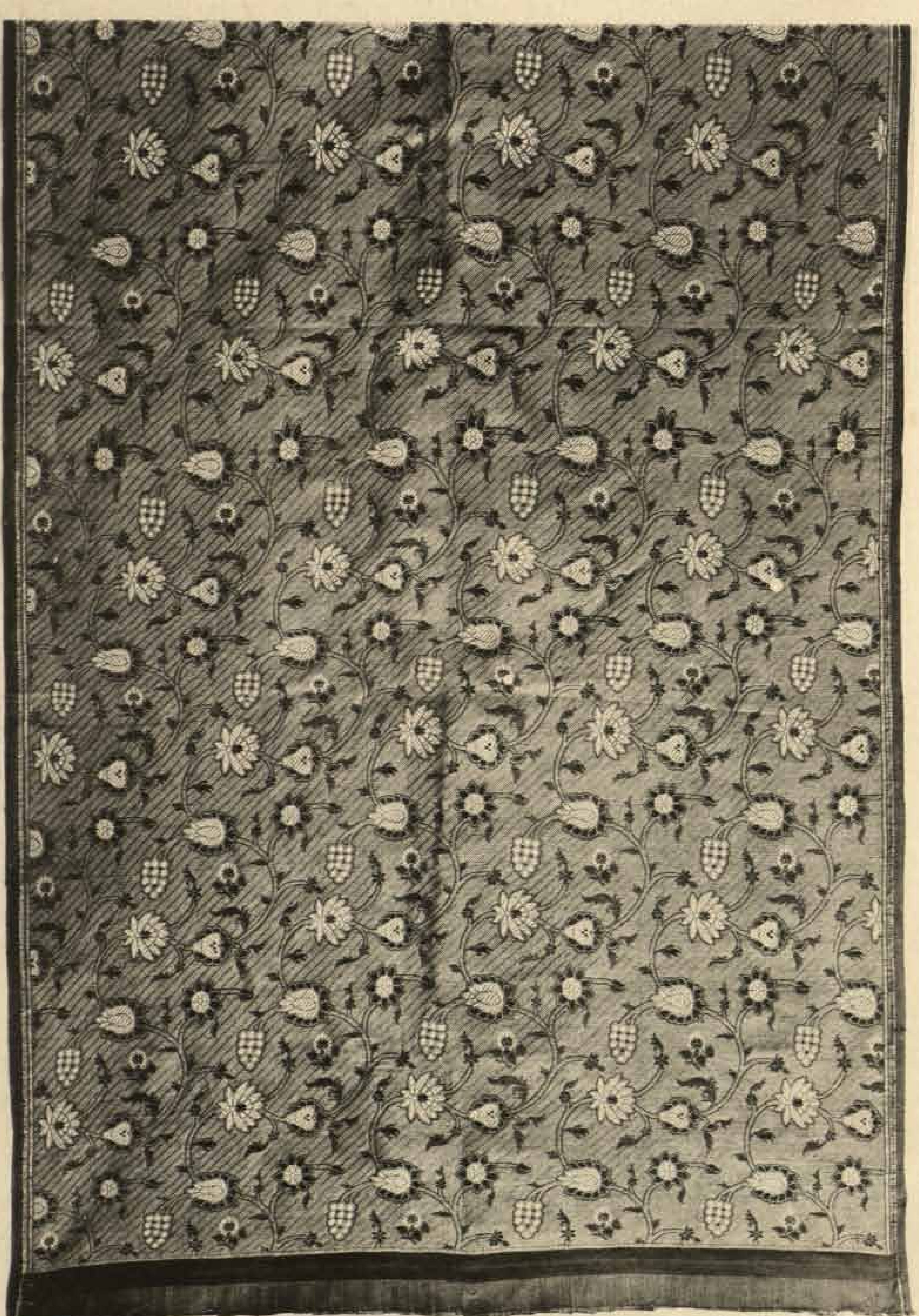


Photogravure.

Survey of India Offices, Calcutta, July [illegible]

AN EMBROIDERED 'JABHA' OR ROBE FROM CUTCH STATE.

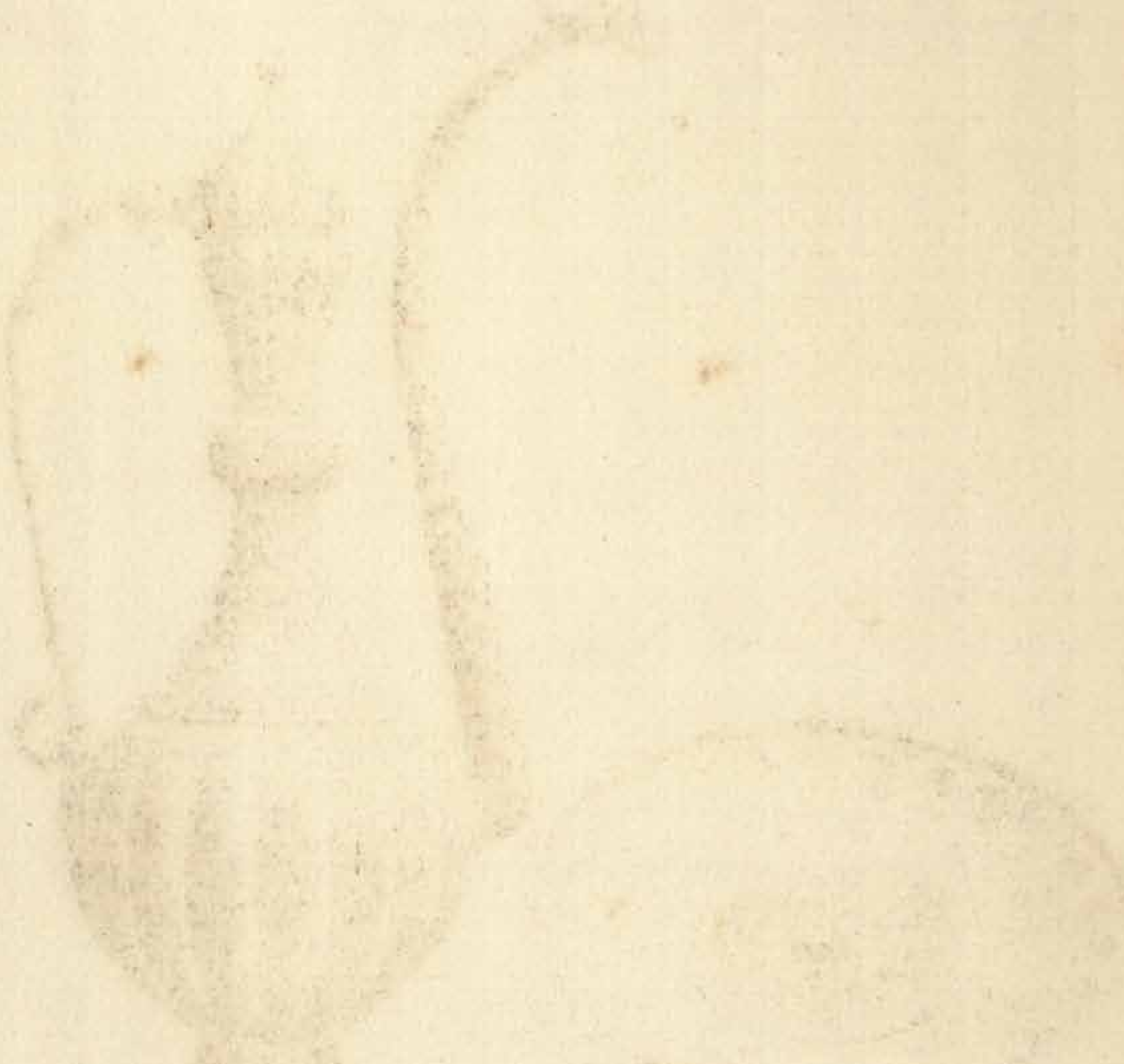
Scale ¼.



Photogravure. Survey of India Offices, Calcutta, August 1905.

KINKHAB FROM BENARES.

Scale ¼.



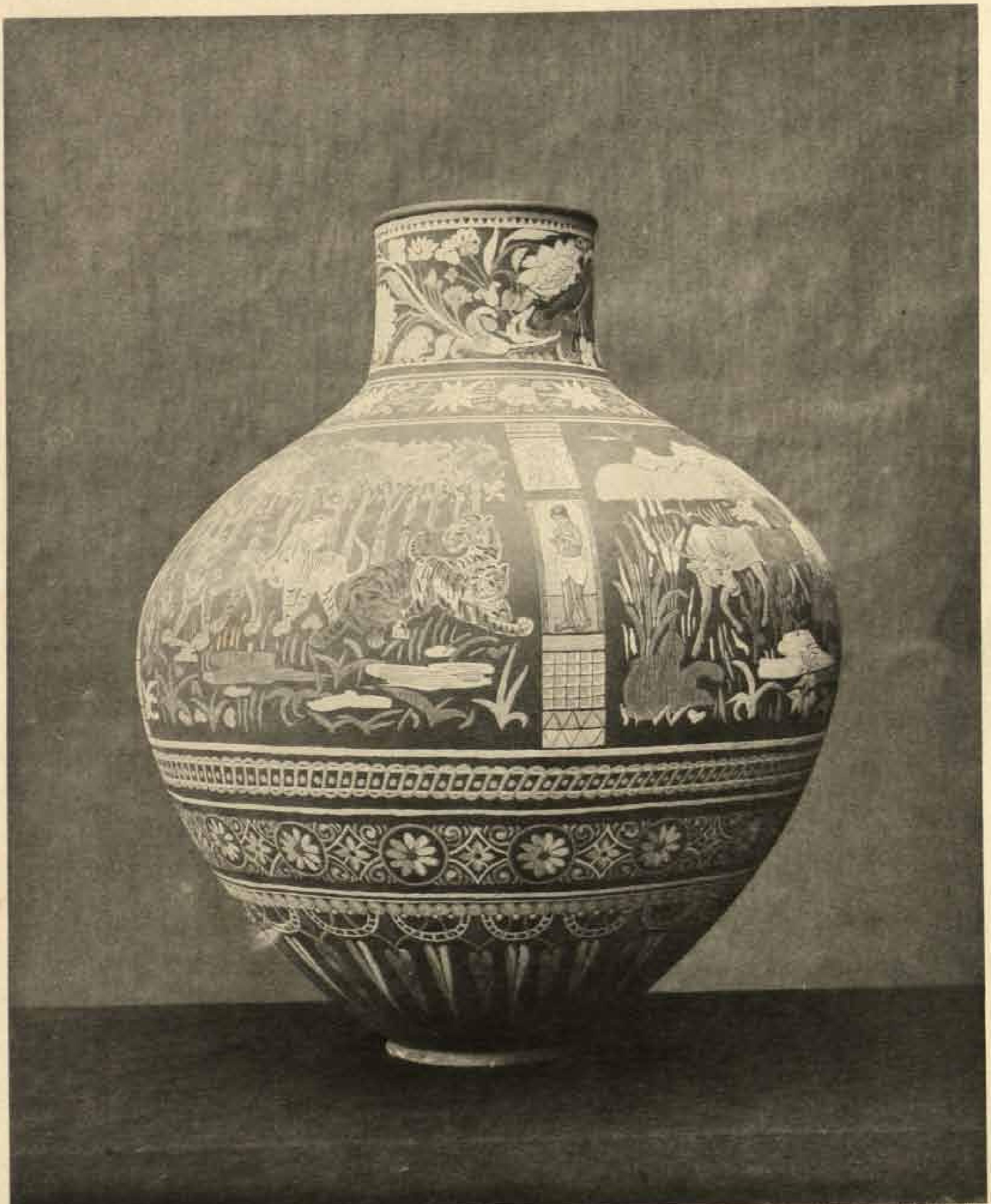


Photogravure.

Survey of India Offices, Calcutta, July 1905.

AFTABA AND TASHT FROM KASHMIR.

Scale ¼



Photogravure

Survey of India Offices, Calcutta, July 1906.

LARGE JAR OF PAINTED POTTERY FROM BOMBAY.

Scale ¼

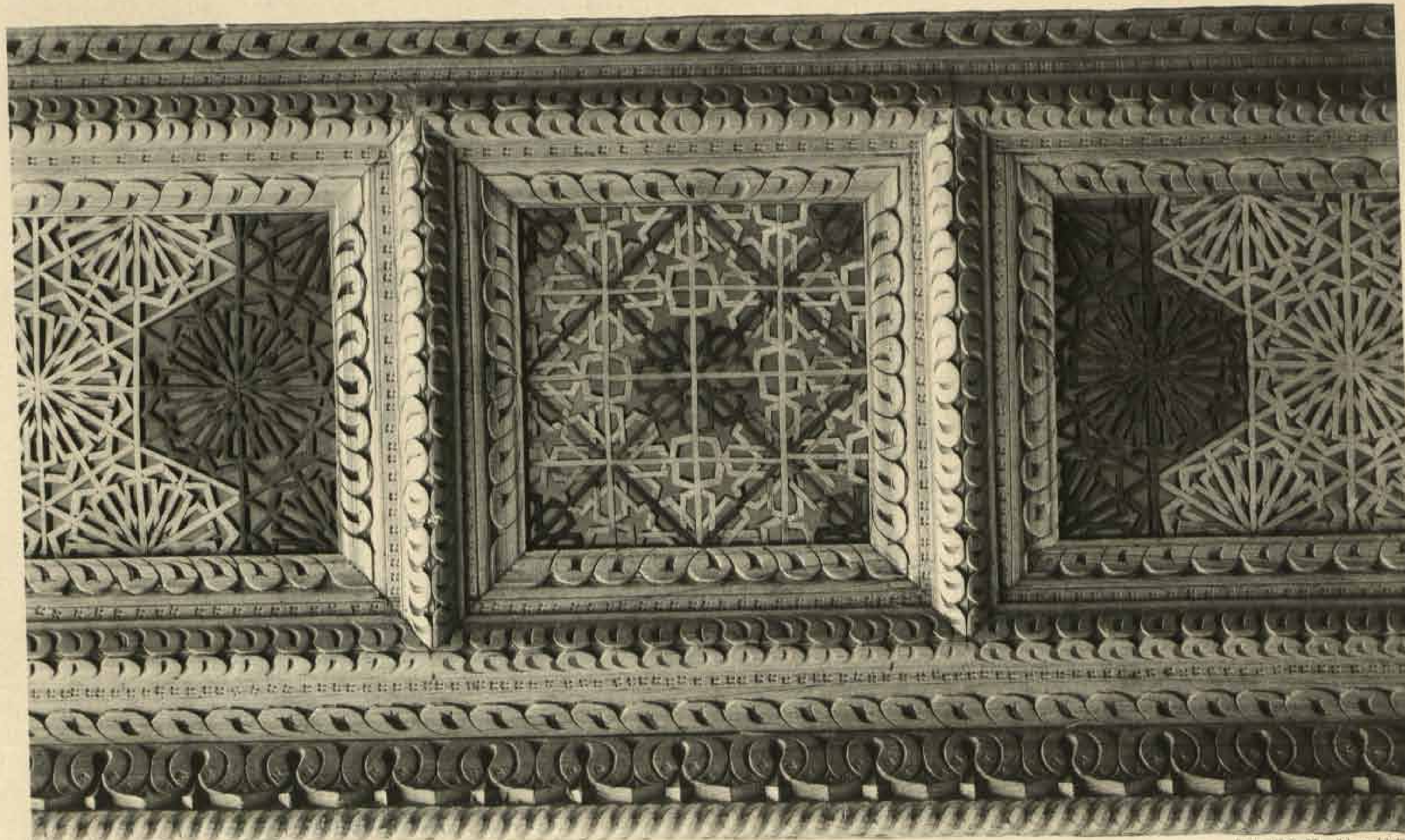




Photogravure. Survey of India Offices, Calcutta, July 1905.

HORN WORK STAND FROM RATNAGIRI.

Scale ⅗.

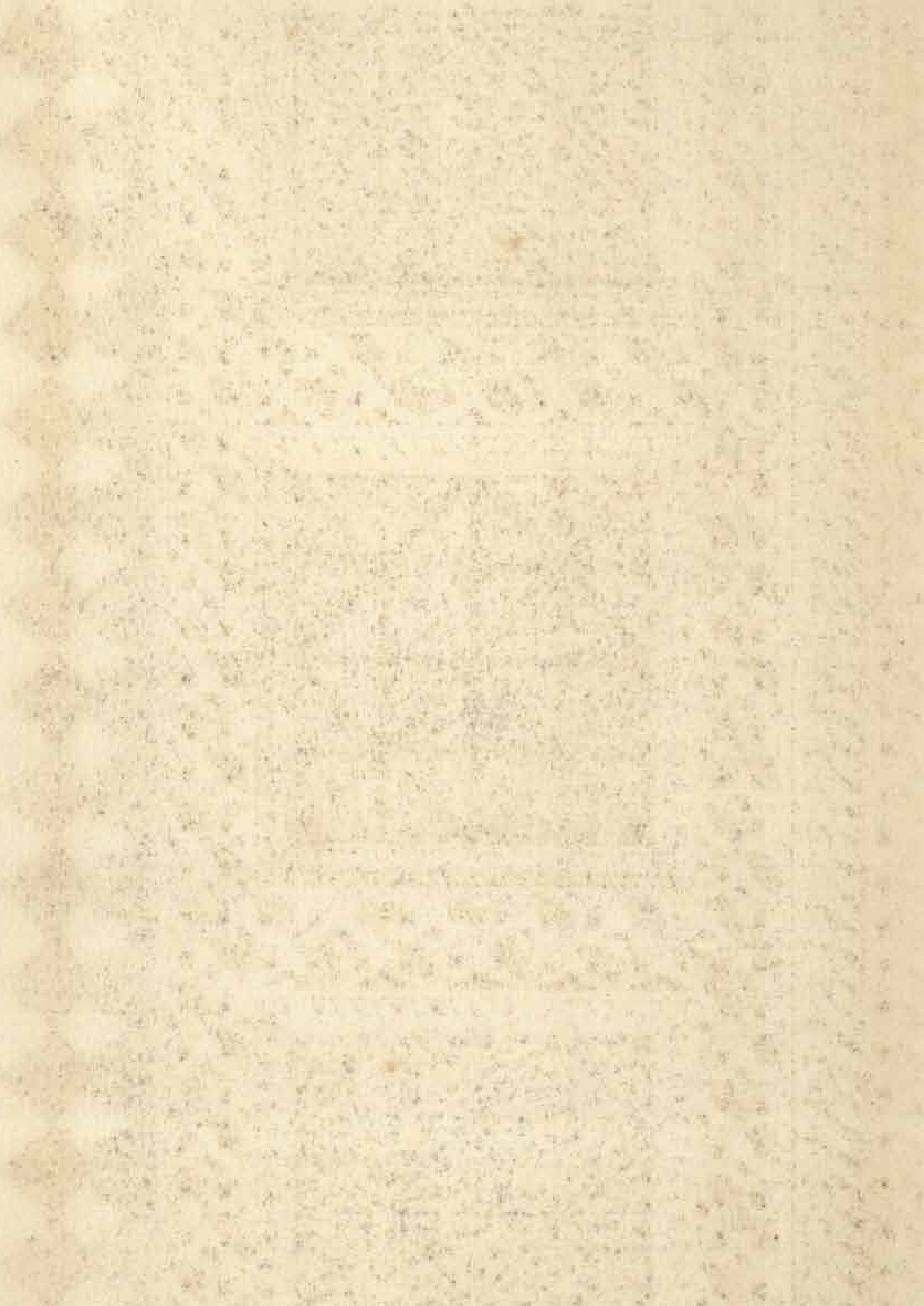


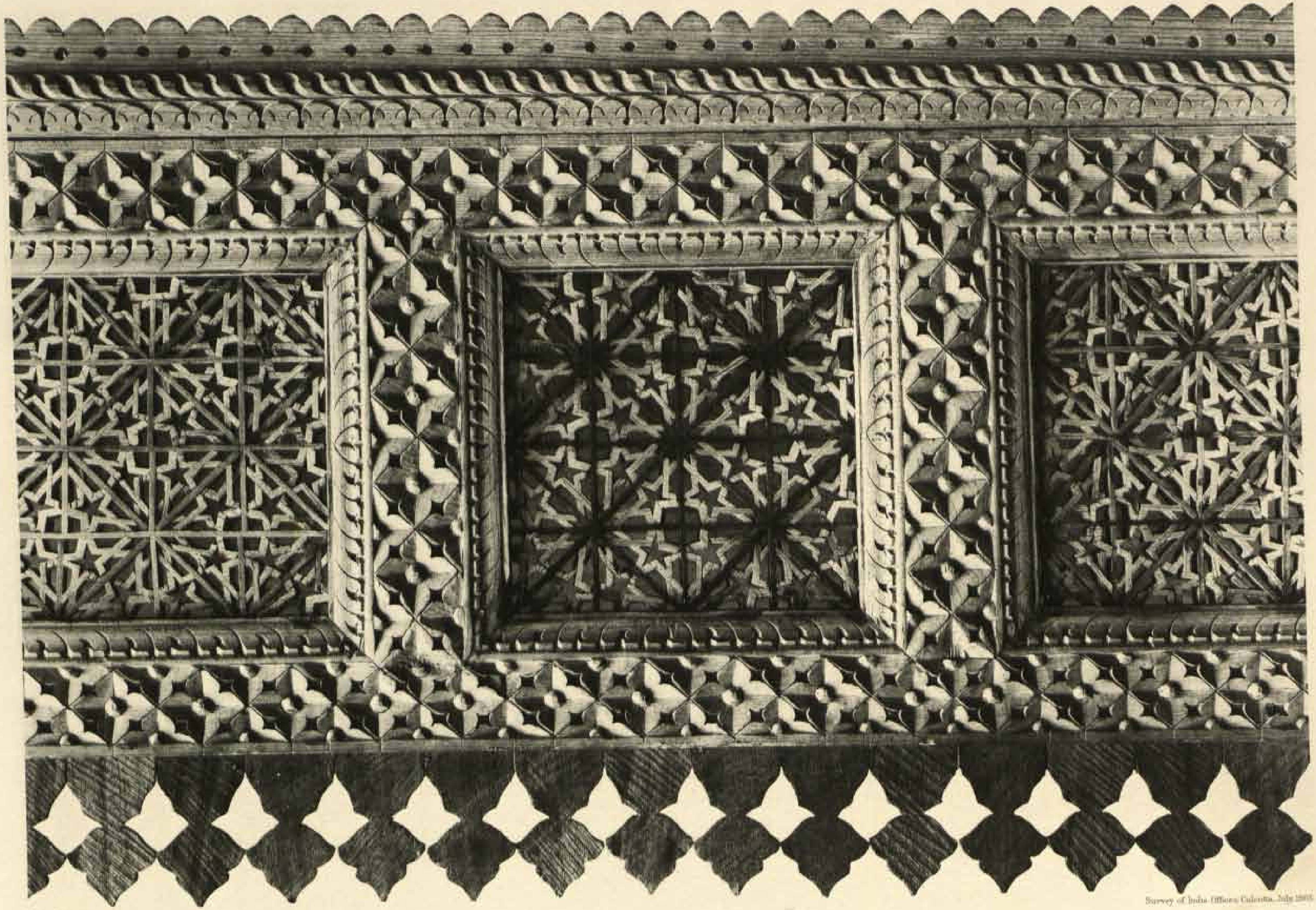
Photogravure.

Survey of India Offices, Calcutta, July 1905.

PART OF PINJRA WORK PANEL FROM PESHAWAR.

Scale $\frac{1}{4}$.



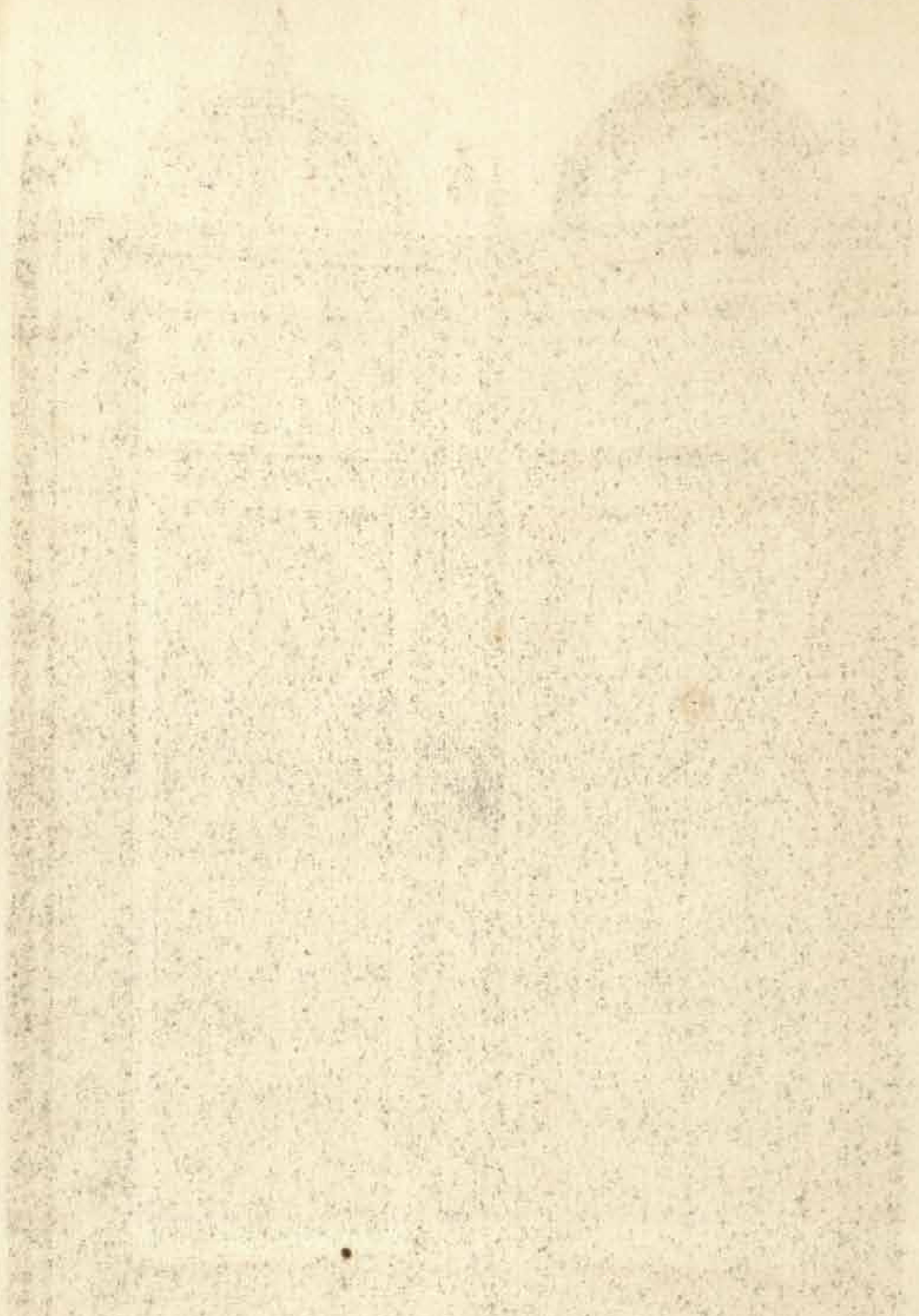


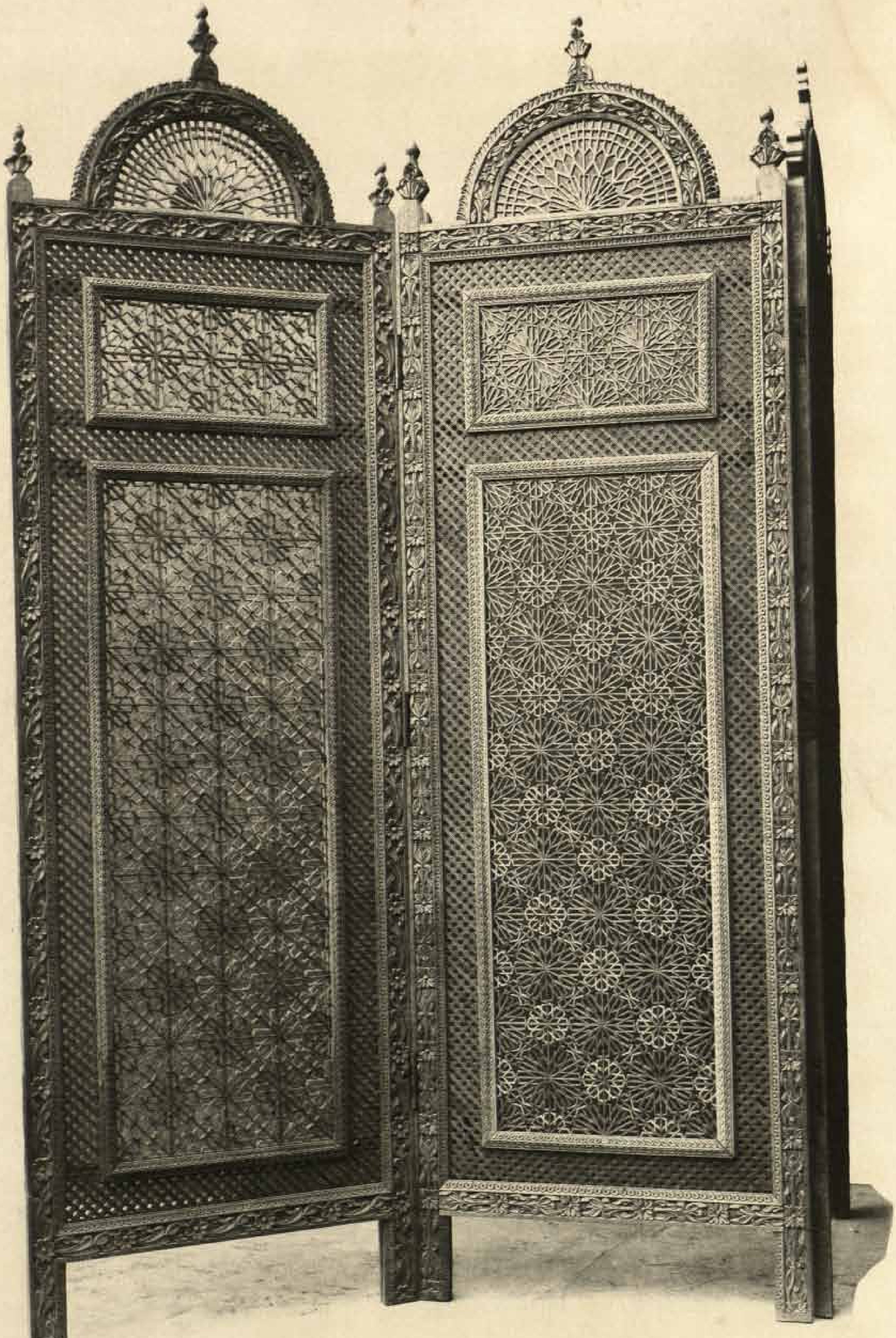
Photogravure.

Survey of India Offices Calcutta, July 1905.

PART OF PINJRA WORK MANTEL-PIECE BORDER FROM PESHAWAR.

Scale ¼





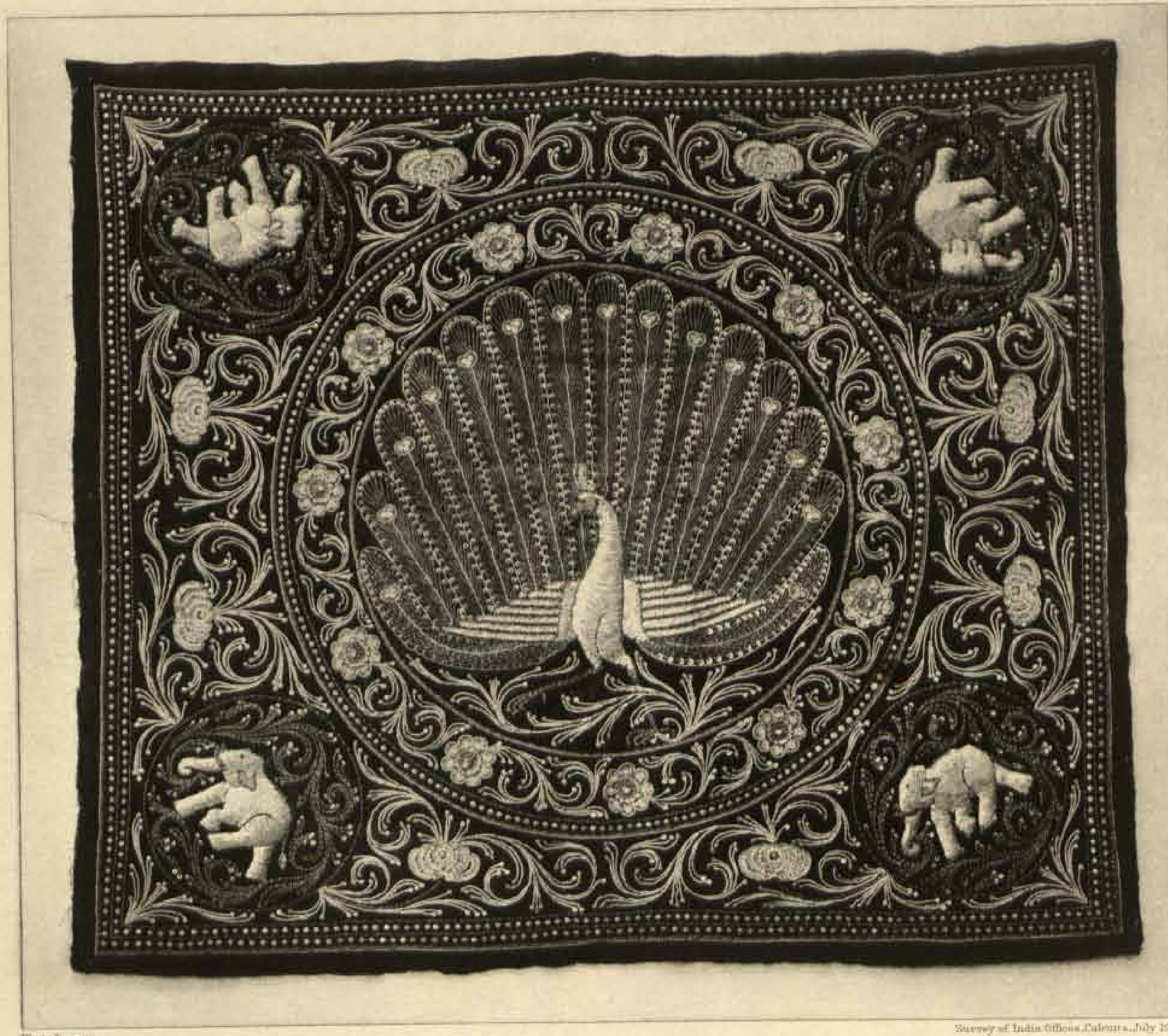
Photogravure

Survey of India Offices Calcutta, July 1905.

WOODEN PINJRA WORK SCREEN FROM PESHAWAR.

Scale ⅛

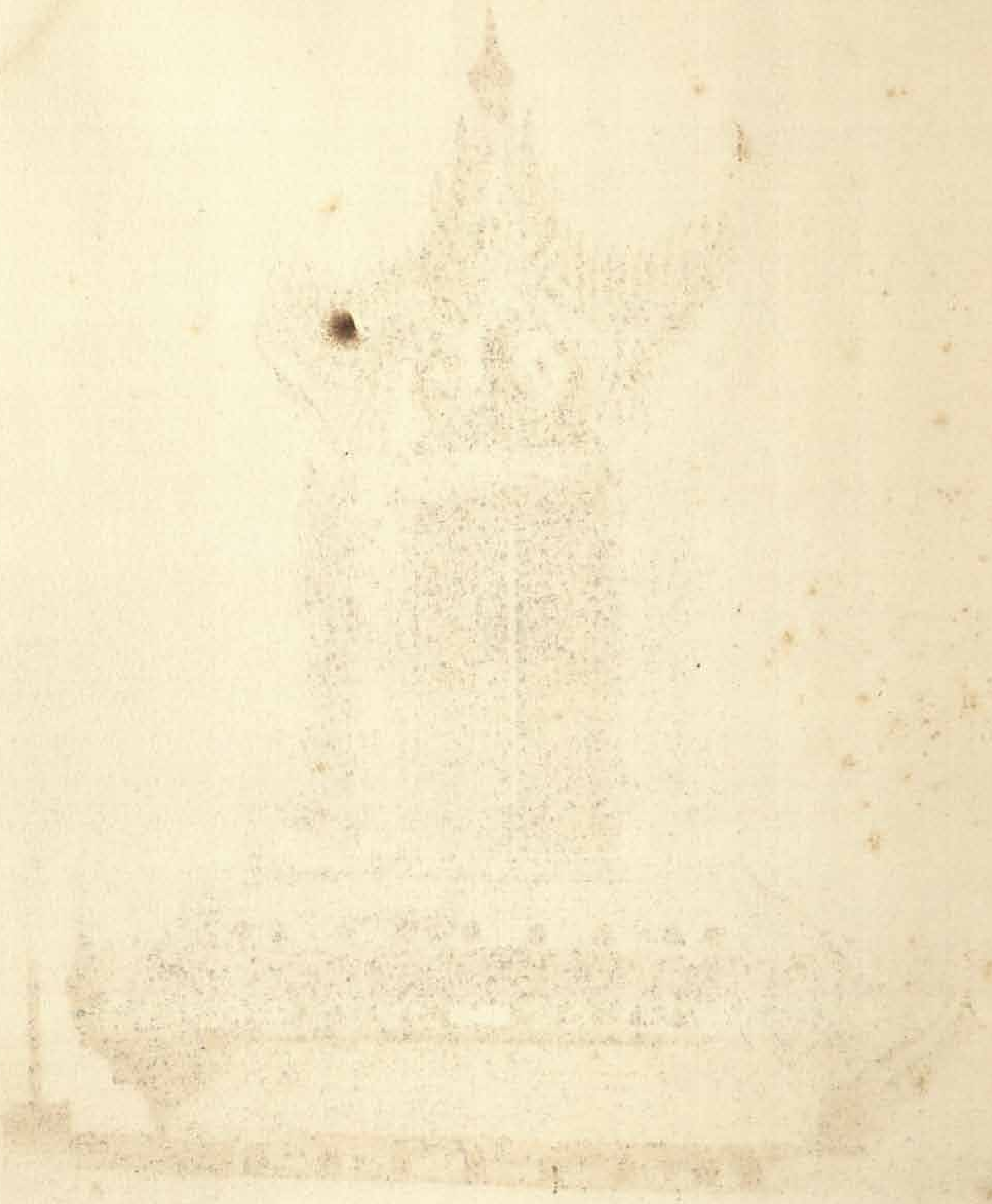


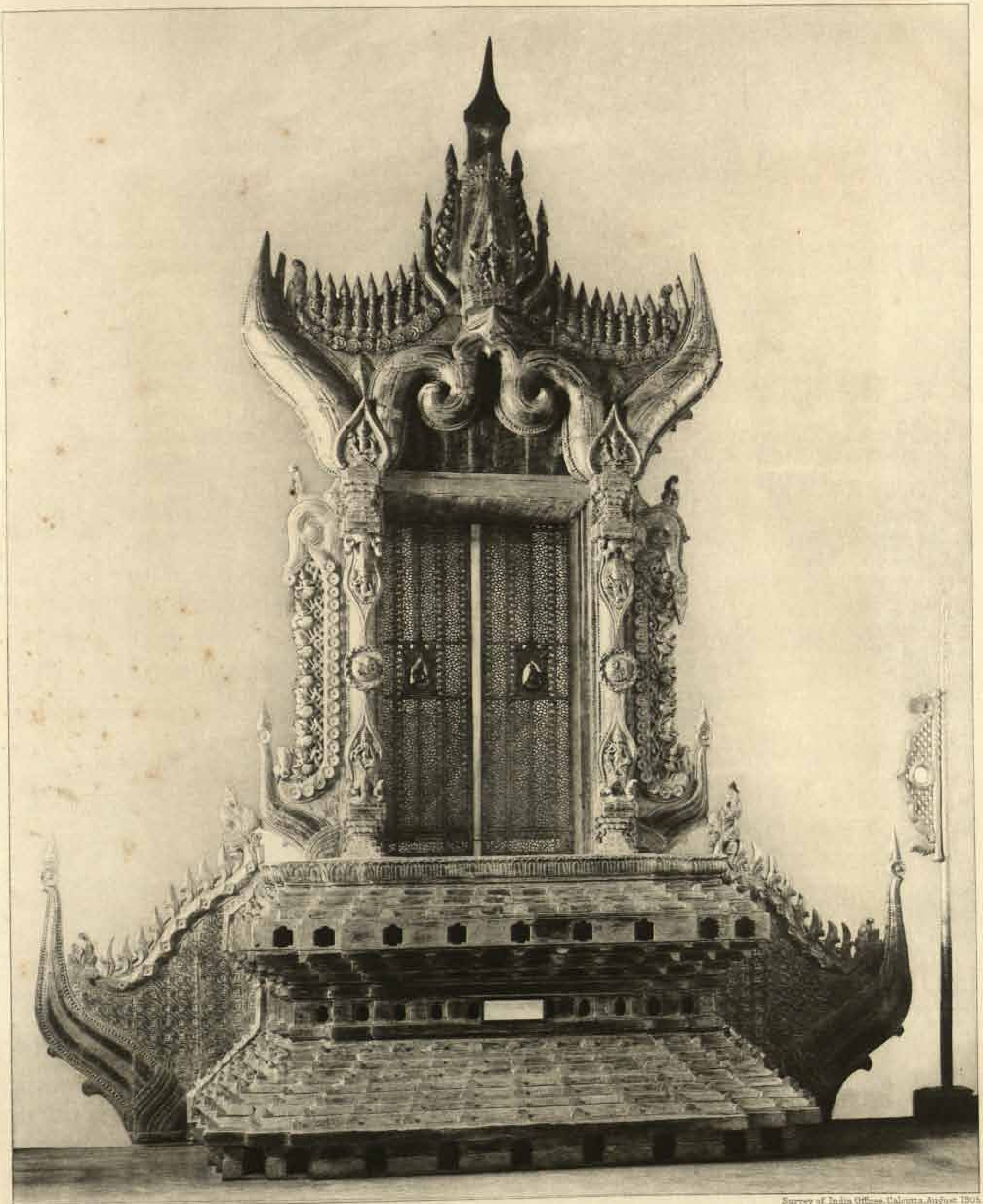


Photogravure.

Survey of India Offices, Calcutta, July 1905.

EMBROIDERED "KALAGA" FROM MANDALAY.





Photogravure. Survey of India Offices, Calcutta, August 1905.

THE HLUTDAW OR STATE COUNCIL THRONE OF THIBAU, KING OF BURMA, 1878 - 85.



Photogravure. Survey of India Offices, Calcutta, August 1905.

TWO PRIMITIVE UNGLAZED EARTHENWARE TEAPOTS, FROM KYAUKMYAN, BURMA.



Photogravure. Survey of India Offices, Calcutta, September 1905.

HORN WORK STANDS FROM RATNAGIRI.



Photogravure. Survey of India Offices, Calcutta, September 1905.

HORN WORK STAND FROM RATNAGIRI.

TECHNICAL ART SERIES, 1906.

PLATE I.

GODDESS TARA FROM THE GOVERNMENT ART GALLERY COLLECTION.

THE figure of the goddess is in copper gilt, the pedestal, which is of brass, seems to be modern work. The height of the figure with the pedestal is 17½ inches.

TECHNICAL ART SERIES, 1906.

PLATE II.

A BRASS WATER VESSEL FROM THE GOVERNMENT ART GALLERY COLLECTION.

THIS came from Western Tibet. It was probably used in Lamist ceremonies.

TECHNICAL ART SERIES, 1906.

PLATE III.

BRASS FURPA FROM THE GOVERNMENT ART GALLERY COLLECTION.

ALTHOUGH it is a modern piece the three heads on the handle are excellent in execution.

TECHNICAL ART SERIES, 1906.

PLATE IV.

LAMA'S READING TABLE FROM THE GOVERNMENT ART GALLERY COLLECTION.

COPPER repoussé gilt and enamelled, set with coloured glass.

TECHNICAL ART SERIES, 1906.

PLATE V.

RELIC CASE FROM NEPAL FROM THE GOVERNMENT ART GALLERY COLLECTION.

IT is in the form of a Buddhist Stupa made of gilt bronze inlaid with stones beautifully worked in enamel. The wooden pedestal with carved lions is hollowed in the middle to hold some relics. The small shrine on the top contains figures of a man and a woman evidently worshippers of Buddha.

TECHNICAL ART SERIES, 1906.

PLATE VI.

COPPER PEDESTAL AND SHRINE.

THE back shrine represents scenes from the Life of Buddha.



Photogravure

Survey of India Offices Calcutta, January 1907.

GODDESS TARA.

Scale ¼



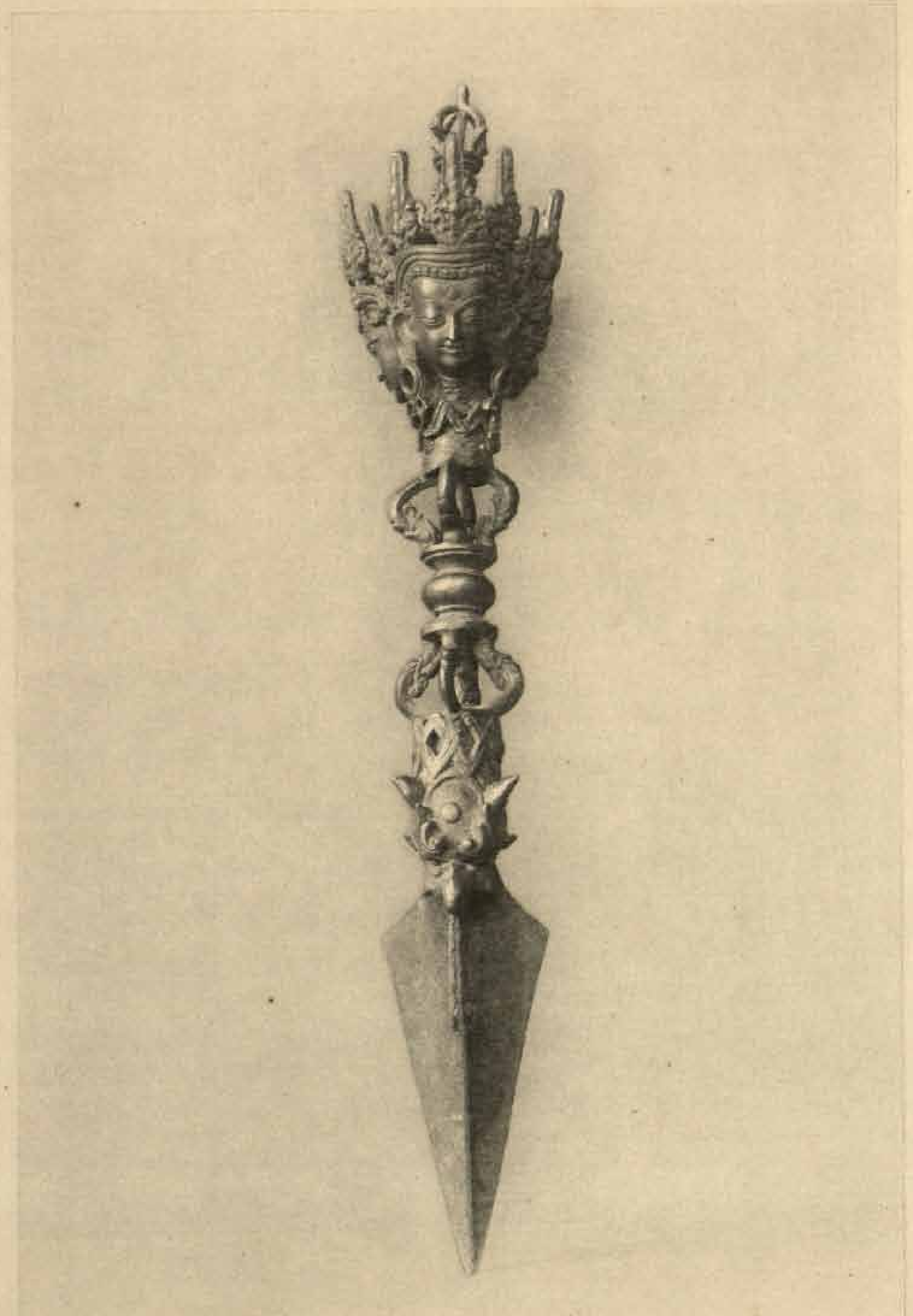


Photogravure.

Survey of India Offices, Calcutta, January 1907.

A BRASS WATER VESSEL.

Scale, ½



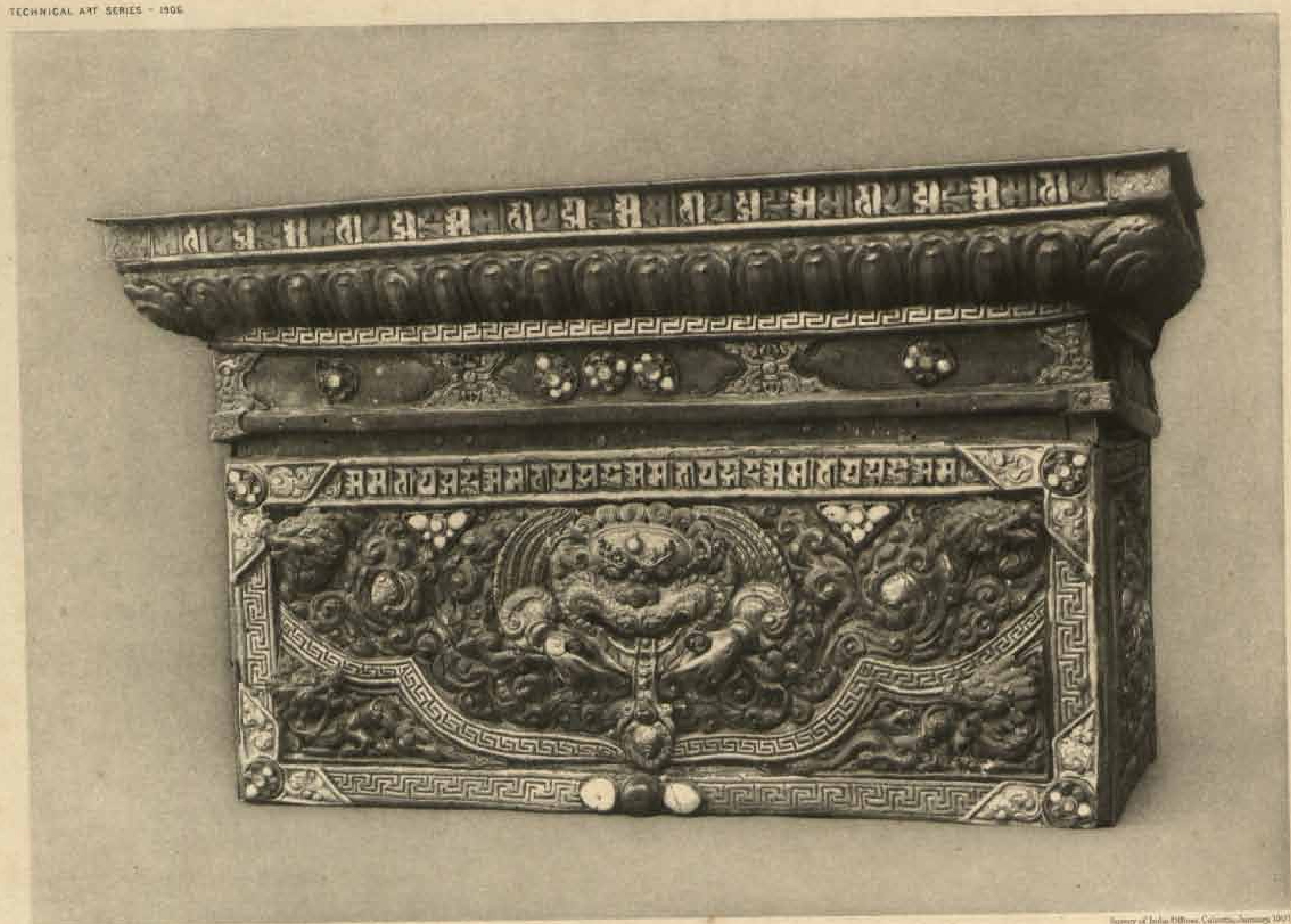
Photogravure

Survey of India Offices, Calcutta, January 1907

BRASS FURPA.

Scale [illegible]





Photogravure.

Survey of India Offices, Calcutta, January 1907.

LAMA'S READING TABLE.

Scale [illegible]



Photogravure.

Survey of India Offices Calcutta January 1907.

RELIC CASE FROM NEPAL.

Scale ¼.



Photogravure. Survey of India Offices, Calcutta, January 1907.

COPPER REPOUSSÉ PEDESTAL & BACK SHRINE FOR AN IMAGE.

Scale ¼



Photogravure. Survey of India Offices Calcutta, June 1908.

COPPER & BRASS WATER VESSEL FROM POONA.



Photogravure. Survey of India Offices, Calcutta, June 1908.

AN OLD BRASS TEMPLE LAMP VERY SIMPLE AND VERY CHARMING IN DESIGN.



Photogravure. Survey of India Offices, Calcutta, June 1908.

A BRONZE IDOL FROM NEPAL SUPPOSED TO BE INDRA. THE CROSS LIKE SHAPE GIVEN TO THE IDOL BY THE OUTSTRETCHED ARMS IS VERY INTERESTING.





Photogravure. Survey of India Offices, Calcutta, June 1908.

A BELL-METAL LOTA WITH COVER.



Photogravure

Survey of India Offices, Calcutta, June 1908.

ANCIENT BRONZE A HINDOO IDOL PERHAPS VISHNU.
THE WHOLE FIGURE IS VERY GRACEFULLY POSED.



Photogravure. Survey of India Offices, Calcutta, June 1908.

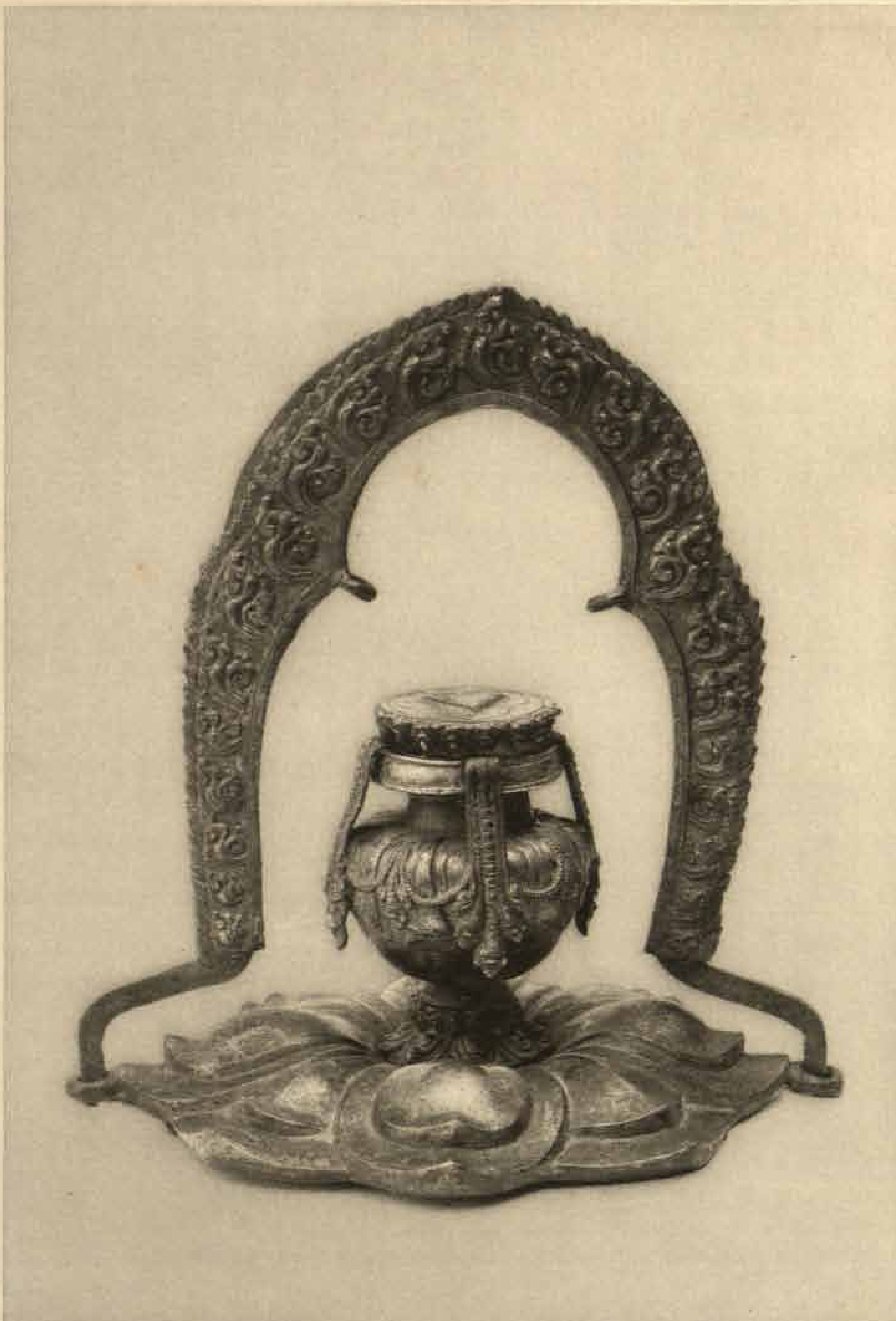
A BRASS ALTAR FROM NEPAL THE FIGURE OF DANCING GANESH IS BEAUTIFULLY FINISHED.



Photogravure. Survey of India Offices, Calcutta, June 1908.

BODHISATHVA WITH ATTENDANTS: AN OLD BRONZE FROM NEPAL.
THE LION THRONE ON WHICH THE IDOL IS PLACED IS BEAUTIFULLY SHAPED.





Photogravure. Survey of India Offices, Calcutta, June 1908.

COPPER GILT RELIC VASE FROM NEPAL: A BEAUTIFUL EXAMPLE OF BUDDHISTIC ART.
THE LOTUS ON WHICH THE VASE IS STANDING IS EXTREMLY GRACEFUL.

TECHNICAL ART SERIES, 1908.

PLATE I.

HOOKAH BASE ENAMELLED SILVER.

THIS Hookah base appears at first sight to be a remarkably fine example of Lucknow enamelling, but a close scrutiny will reveal a certain amount of enamelling which in design and process has not been seen in any other Indian made article. This may be observed on some of the borders and also on the four oval medallions on the body of the object. It may be stated with a certain amount of safety that this part of the design was not produced by an Indian enameller, but was probably the production of a European Jeweller or Goldsmith who found his way to the court of one of the Nawabs of Oudh in the 18th century. Similar enamelling may be seen on the backs of old watches and other articles of jewellery principally made in France about that period. The specimen is not only an excellent piece of enamelling but is interesting on account of the mixture of the two styles of workmanship.

TECHNICAL ART SERIES, 1908.

PLATE II.

A SHAWL FROM MURSHIDABAD.

THE subject of this plate is a Kashmir shawl obtained from a dealer in Murshidabad. There is little doubt however that it was originally produced in Srinagar. So-called Kashmir shawls are manufactured in many parts of India, the handi-work of families of Kashmiris who have settled in those localities, but the quality and design of this particular specimen go far to prove that this is a genuine Kashmir production. It is probably fairly old, the work of about 100 years ago, and is an excellent example of its kind.

The design is a pictorial one illustrating a variety of notable persons and scenes taken from different places in the East and different periods in its history. The shawl is really a picture painted in threads of *pashm* by means of the shuttle and the needle. The colour is remarkably fine and is not the least important of its many qualities.

TECHNICAL ART SERIES, 1908.

PLATE III.

A COTTON PRINT FROM FATEHPUR.

COTTON printing and painting is carried on in a variety of forms all over India. In some cases both the block and brush are combined in one specimen, parts of the pattern being printed and the remainder of the pattern elaborated by hand painting. This method is characteristic of the production o a small village called Jafarganj near Fatehpur in the United Provinces. The illustration depicts a specimen of the handi-work of a very renowned cotton decorator of the name of Irshad Ali, the Mahommedan character of this individual being indicated in his designs. The productions of this locality are always somewhat of the same type, Indian red and a very striking tone of blue being the predominant colours. The specimen here reproduced is a characteristic Jafarganj cotton print.

TECHNICAL ART SERIES, 1908.

PLATE IV.

MUSLIN FROM DACCA.
(A JORI JAMDANI SHAPA SARI.)

FROM very early times Dacca has been noted for its muslins. The plain undecorated specimens have a great reputation for fineness of texture and much has been written about the quality of these fabrics. But the flowered muslins of Dacca are also most artistic productions and depend as much for their beauty on the pattern with which they are ornamented as for the delicacy of their manufacture. The specimen illustrated in the plate is a *sari*, the ground of which is a very delicate tone of grey. Across this runs a pattern of blue-black wavy lines and the same colour is utilized in the noticeably broad border at the ends. Between these wavy lines are rosettes of gold thread, the whole design forming a grey gold effect which is very charming.

TECHNICAL ART SERIES, 1908.

PLATE V.

A CARVED WOODEN FRAME FROM FARUKHABAD.

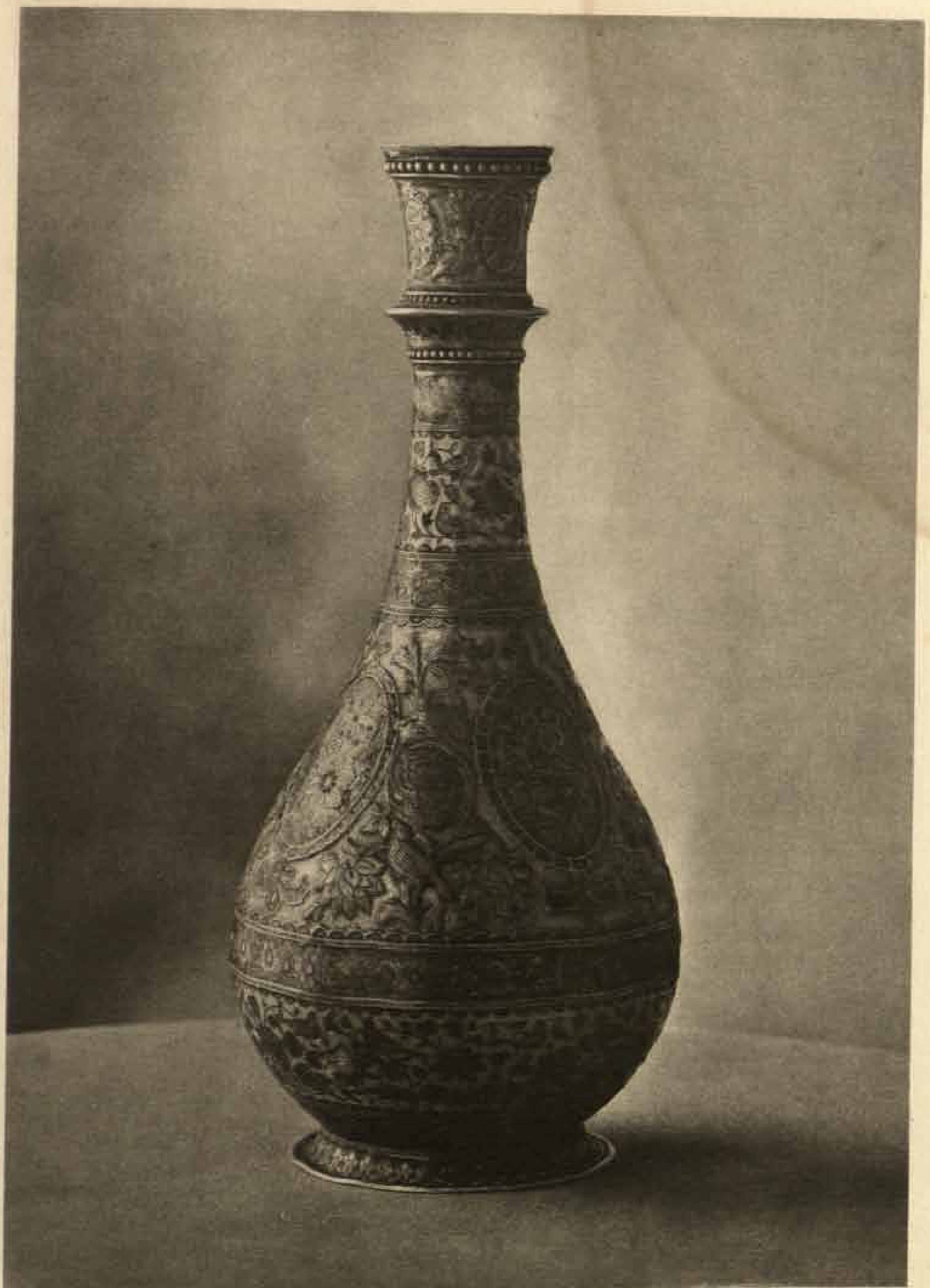
THE United Provinces of Agra and Oudh are singularly unprolific in wood-carvers, probably only one place, namely Saharanpur, turning out any appreciable quantity of this work, but there is one other locality remarkable for what may be called a sporadic case of wood carving which has attracted some attention. This is the town of Farukhabad where a man of the name of Nek Ram on occasion can produce some particularly finely carved Shisham wood articles of which this illustration is a good specimen. The work is always perforated and very elaborately modelled and finished. It has a distinct style of its own and the origin of this isolated workman and his craft has never been exactly accounted for.

TECHNICAL ART SERIES, 1908.

PLATE VI.

SILVER SHRINE AND STATUETTE OF VASUDEVA (INCARNATION OF VISHNU).

THIS silver statuette was unearthed at Churain, a *para* of the village of Bajrajogini in the Munshigunj, Sub-division of the Dacca district. It probably dates from the time of the Vaishnava revival in Eastern Bengal under Chaitanya, *i.e.*, *circa* 1550 A.D. The god is represented with four arms. Those on the right carry the *gada* (mace) and *padma* (lotus) while those on the left carry the *chakra* or wheel of time and the *sankha* or conch shell. The god carries on his breast besides the mystical "Srivatsa" mark the magnificient "Kastubha" ruby, on his arms the armlets "Angada" and "Keyur" and on his wrist the "Syamantaka" jewel. He is attended on his right by Saraswati, the Goddess of Wisdom, playing on the *bina* (a one-stringed guitar). Above the figure appears a *Kirthimukha* while below is seen an image of the Garuda bird, the brother of Aruna and "vehicle" of the god. All the figures stand on open lotuses.



Photogravure

Survey of India Offices Calcutta, September 1908

HOOKAH BASE (SILVER ENAMEL)

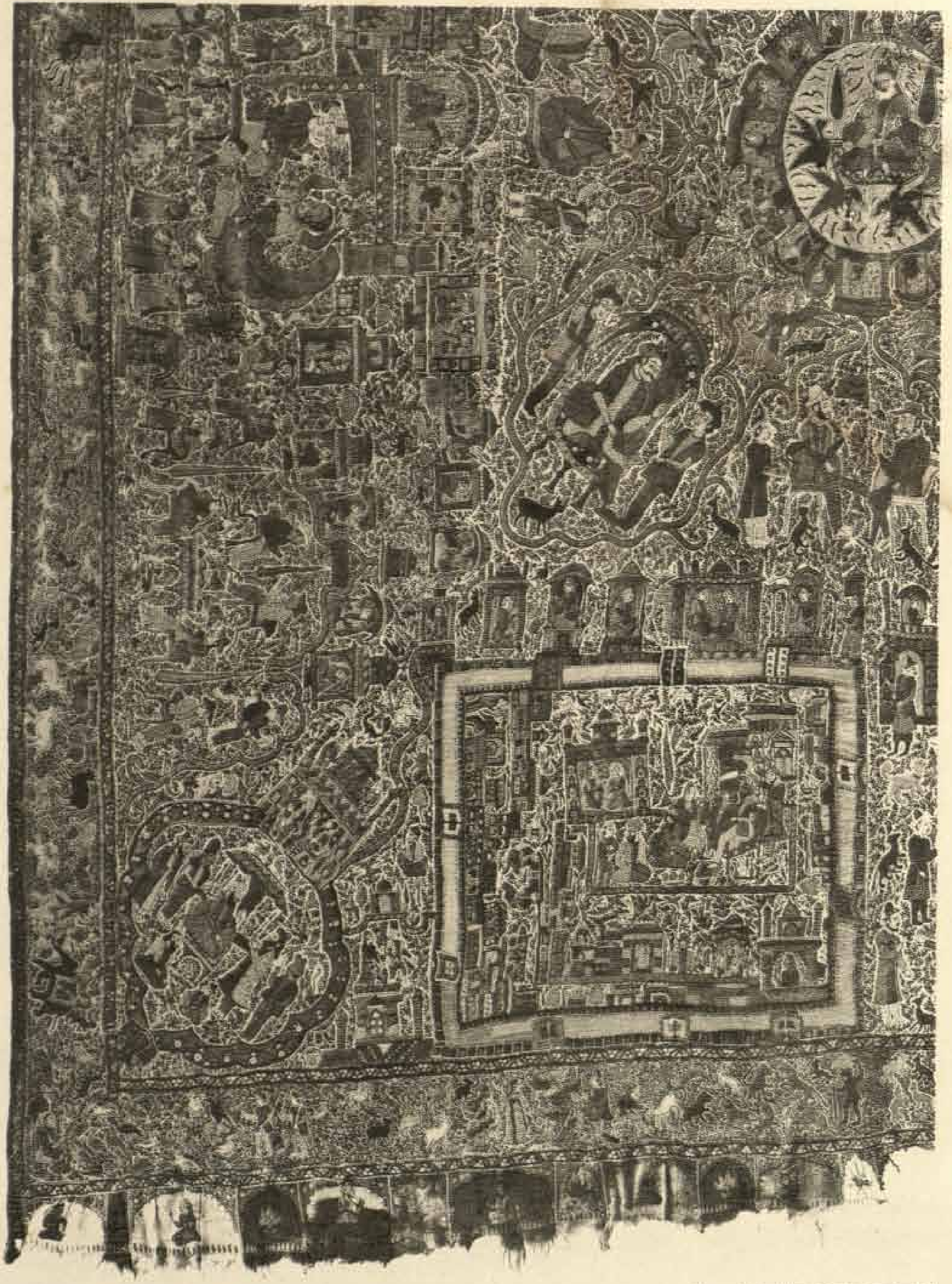
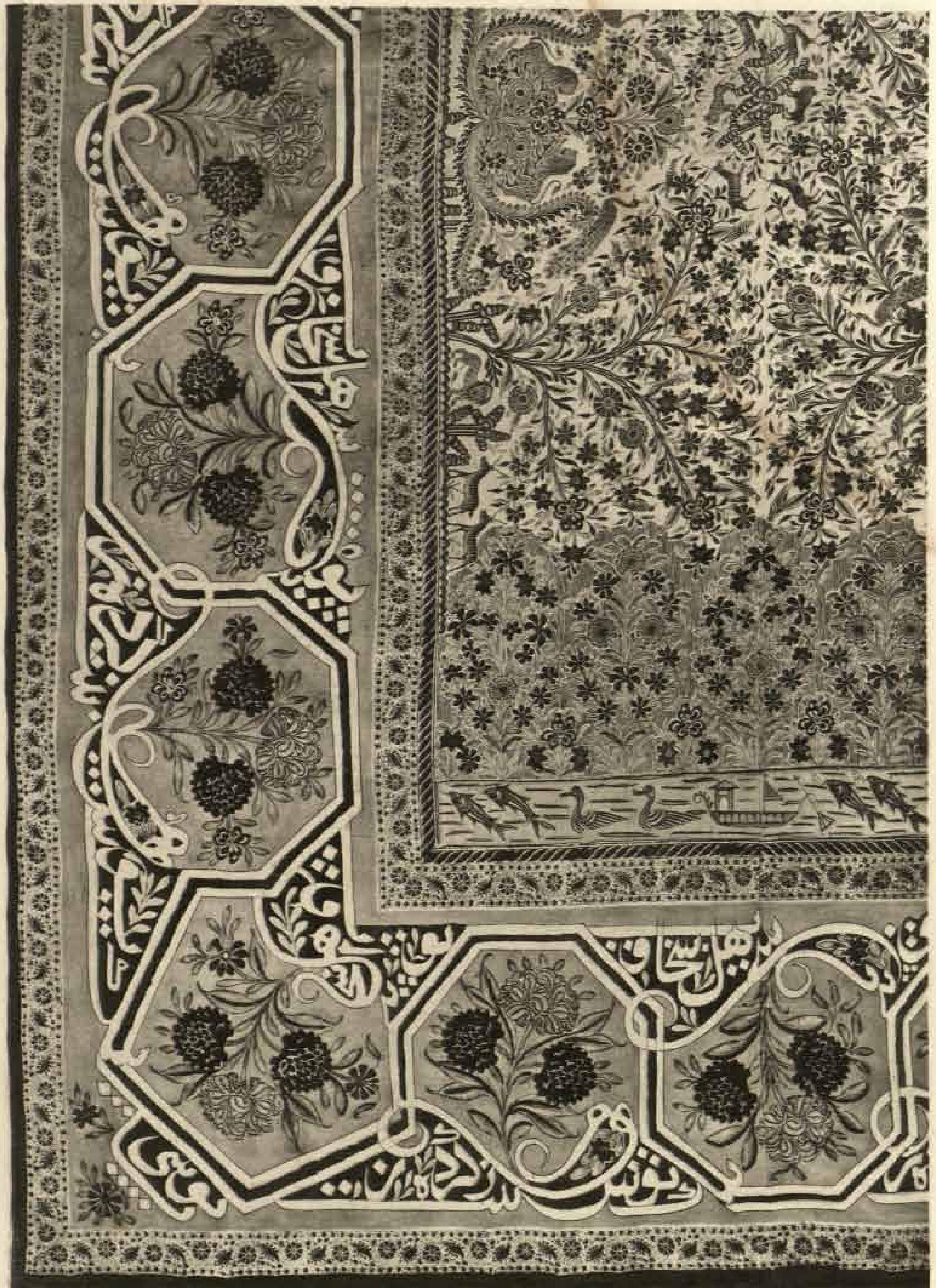


Photo-gravure. Survey of India Offices, Calcutta, September 1908.

SHAWL OBTAINED FROM MURSHIDABAD.

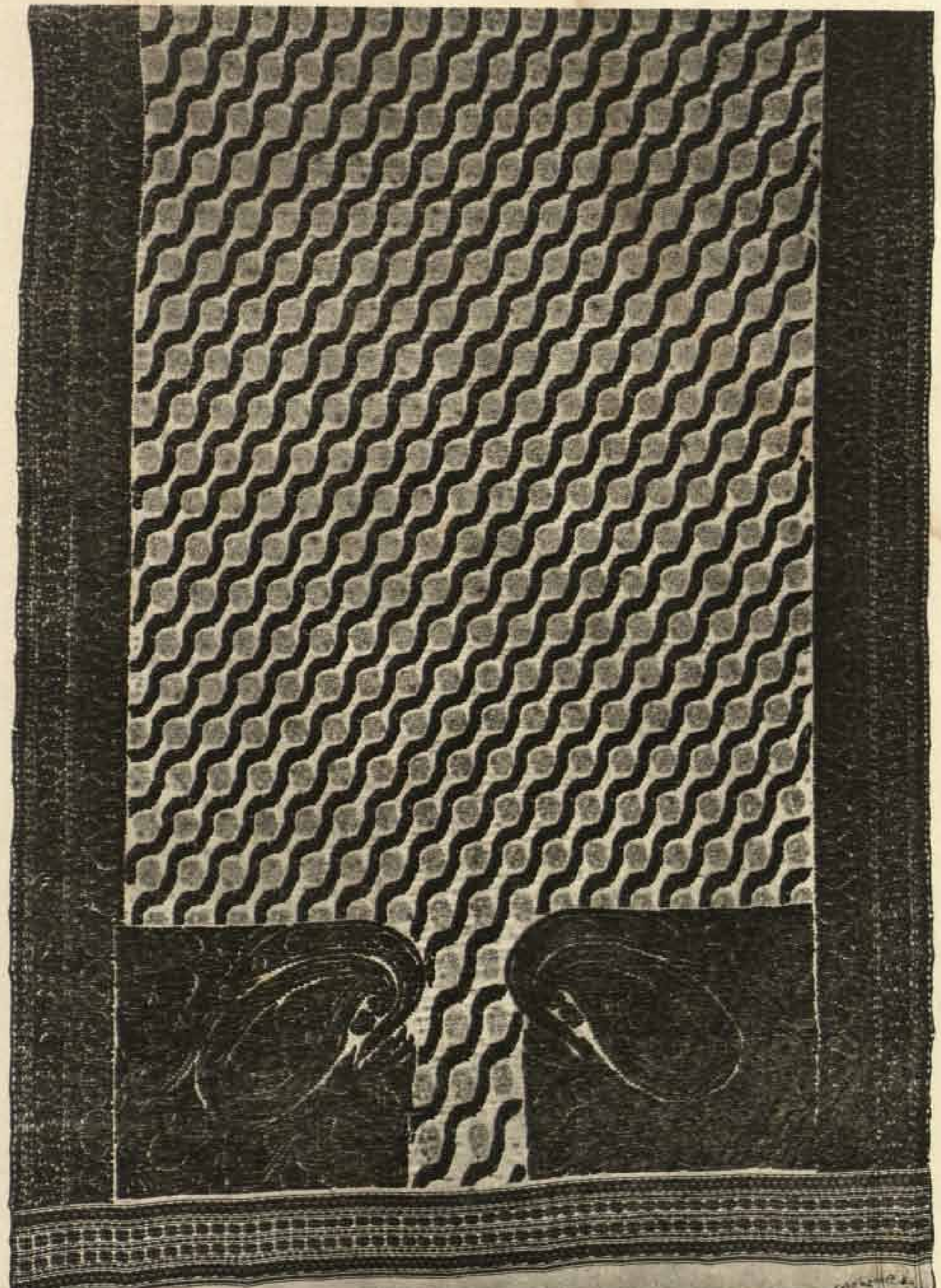


Photogravure

Survey of India Offices, Calcutta, October 1909

COTTON PAINTING FROM JAFARGANJ NEAR FATEHPUR (U.P.)

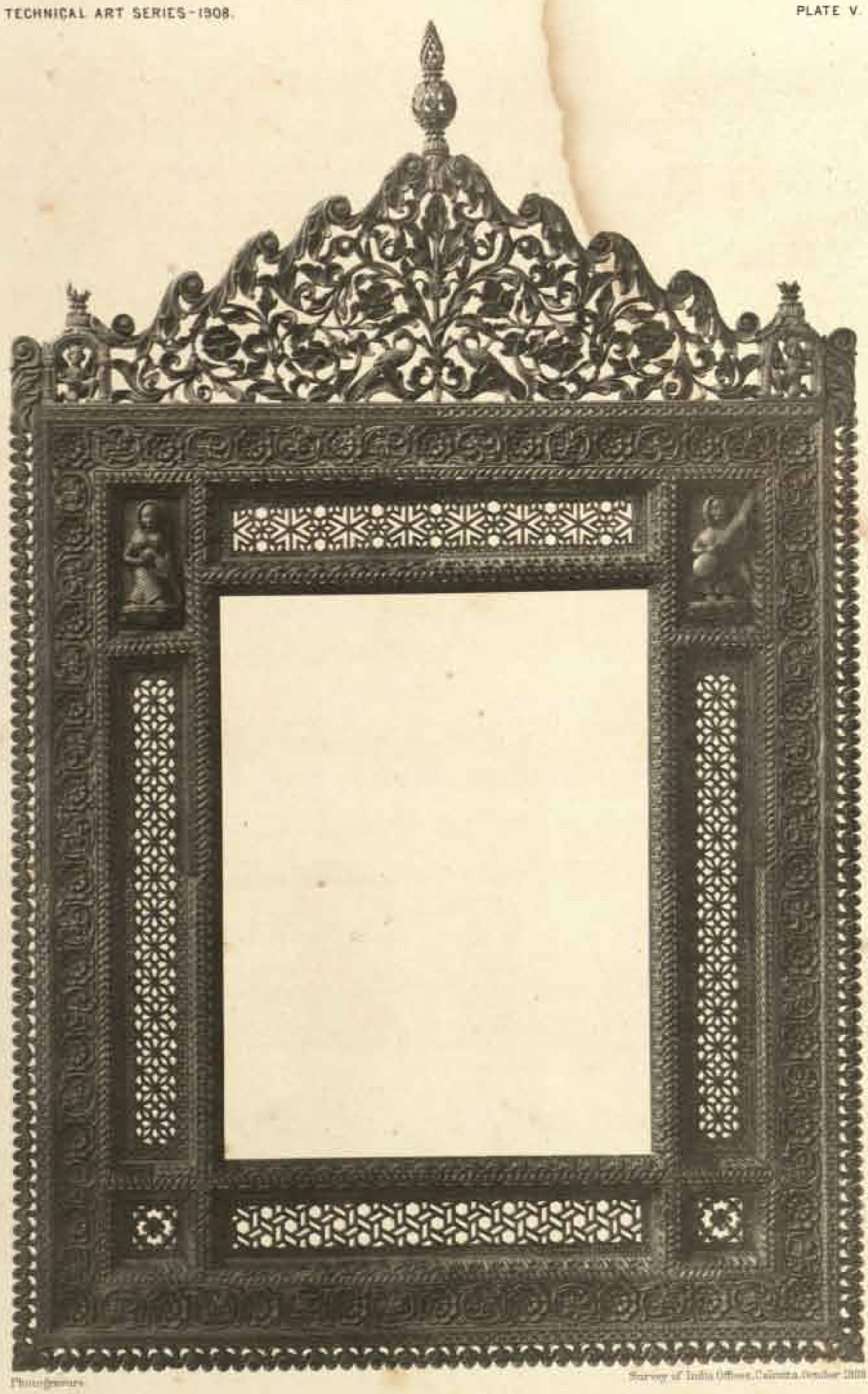




Photogravure.

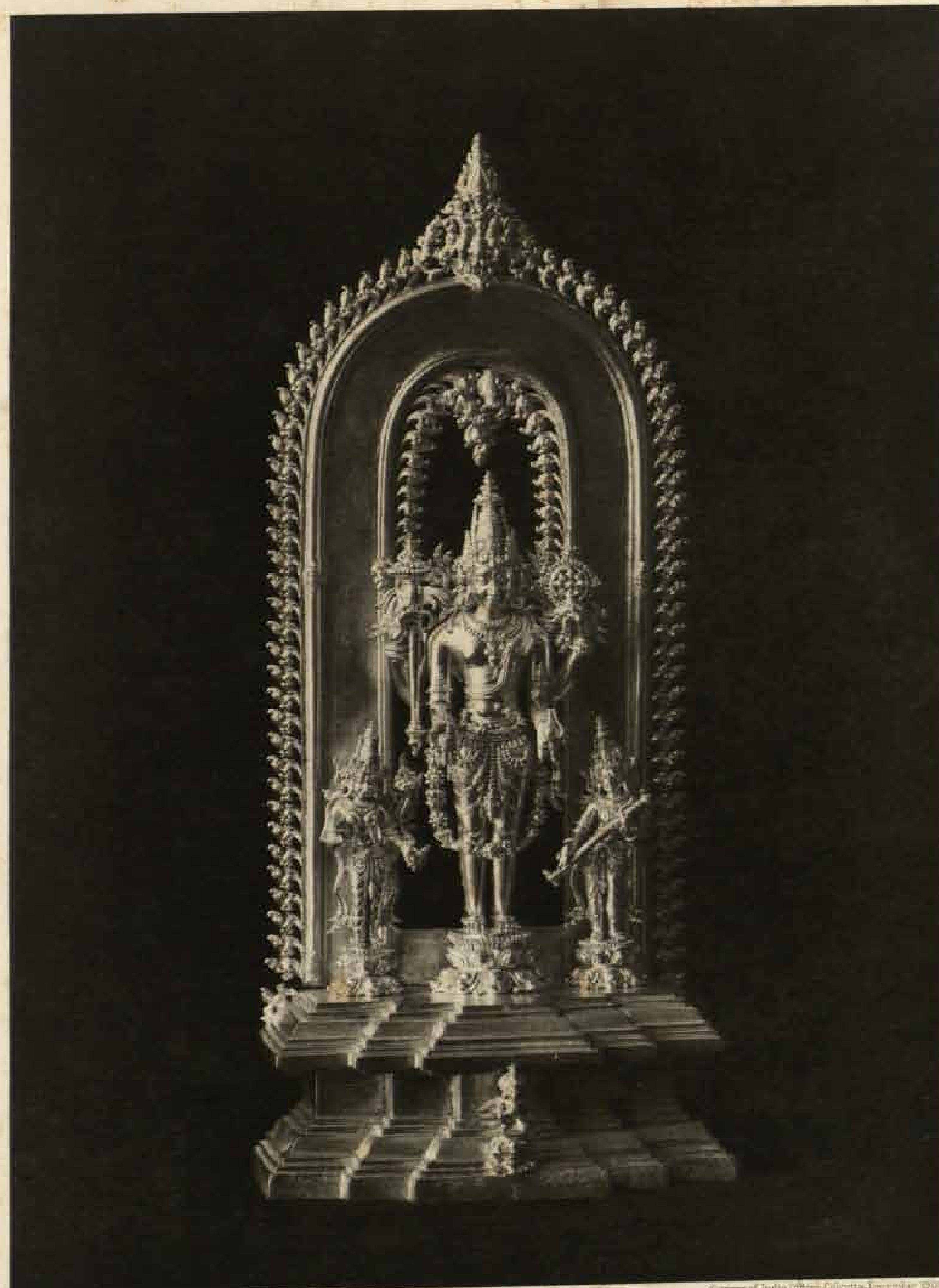
Survey of India Offices, Calcutta, October 1909.

MUSLIN FROM DACCA.



Photogravure. Survey of India Offices, Calcutta, October 1908.

CARVED WOODEN FRAME FROM FARRUKHABAD. [U. P.]



Photogravure. Survey of India Offices, Calcutta, December 1908.

SILVER SHRINE OF VASUDEVA.

arités (19) E.

A